The Curtis Institute of Music

OVERTONES

Fiftieth Anniversary Issue

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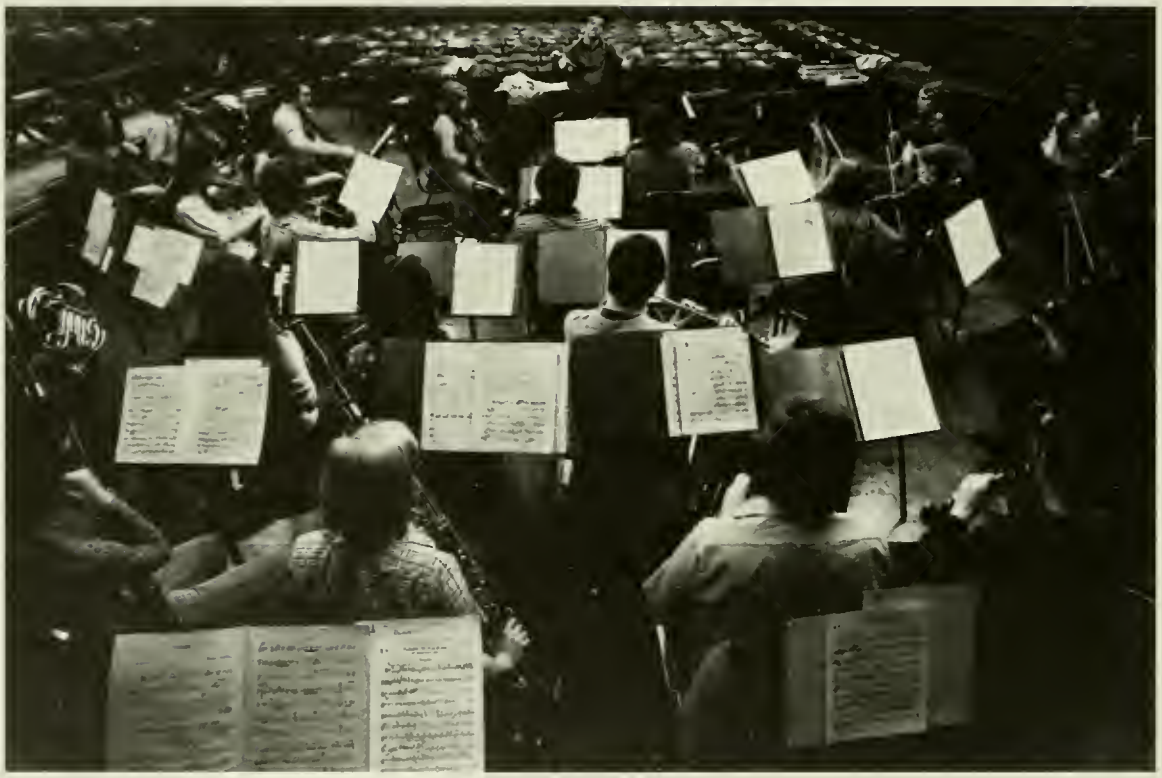

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acknowledgments

Former issues of *Overtones* are a partial record of the first sixteen years of The Curtis Institute of Music. Of great value for the history of the Institute are the programs and press clippings of orchestral concerts, opera performances, and recitals given for public audiences or private student recitals. To review them is to respect profoundly the work of the faculty, students, and the six Directors of the Institute without whose leadership and careful use of authority the small music school could not have made its unique contribution to American culture.

Those responsible for the Fiftieth Anniversary issue of *Overtones* wish earnestly to acknowledge the unstinted cooperation they have received, and to give appreciation and thanks to: The author of the Tribute who requests anonymity; Rudolf and Irene Serkin for being themselves; Edith Evans Braun for sharing memories of the first fifty years; Francis Bosworth for critical reading of the manuscript; Thelma Brunson for endless patience by telephone; John Francis Marion for basic research; Barbara Henry as librarian par excellence; Jane Hill Meyer for all the help which only she could give; Keo Mittnacht for alumni research; Sol Schoenbach and Dean Peter Schoenbach for good advice in general and good sense in particular; Nancy Shear who knew where to find it; Sumner W. Stevenson for archival documentation; and Esther Van Sant for general documentation and research, preparation of manuscript, editorial assistance, and for pulling the laboring oar.

Due to incomplete records, we may have omitted material that should have been included in the text. Also, we may have erred in stating as fact some things that are not. We apologize and ask those of you who can set us straight to do so. We would appreciate your help.

Nellie Lee Bok
A. Margaret Bok
October 1, 1974

foreword

Overtones first appeared in October, 1929, five years after The Curtis Institute of Music opened its doors, and was issued thereafter on an irregular basis until April, 1940 when the Second World War forced discontinuance.

The current issue, the first after a lapse of almost 25 years, does not mark the resumption of publication on any regular basis, but, instead, commemorates the 50th Anniversary of The Curtis Institute of Music and the unique role of its founder, Mary Louise Curtis Bok, in the life of The Curtis Institute and thereby in the musical life of the past 50 years.

Overtones was always a "home made" product, written by members of the Curtis faculty, edited by Elsie Hutt with assistance of others on the Curtis staff and owing its special tone to Mary Louise Curtis Bok who conceived *Overtones* and presided over the preparation of each issue. Mrs. Bok and her collaborators aimed for a publication which would inform the Curtis family—faculty and students, and the musical world beyond of current developments at The Institute. The publication aspired to more than mere factual reporting and attempted, as indeed the name *Overtones* suggests, to convey something of the spirit and atmosphere of what was then a pioneering undertaking in musical education.

It is eminently appropriate on the occasion of Curtis' Golden Anniversary to publish another issue of *Overtones* and thereby to recognize the dedicated individuals who, as members of the musical and academic faculties and of the administrative staff, have over the past 50 years contributed so significantly to the musical education of thousands of talented individuals and to the standing of The Curtis Institute of Music as one of the world's outstanding conservatories.

The word *Overtones* implies an ever-widening circle as the initial sound spreads and enriches itself while still remaining true to its source. Certainly, over the years, the notes first sounded by musical education at Curtis have spread throughout the United States and the world as outstanding men and women who have received inspiration and guidance at Curtis have pursued their careers as performing artists, composers, teachers and in other fields. Curtis takes great pride in the large number of its students who have achieved world renown. Equally, Curtis is proud of its many students who may not have achieved a similar degree of fame but who, in various roles, have brought music, intelligently understood and discriminatingly presented, to innumerable communities and thereby have helped cheer the heart and raise the spirits of countless people.

As it looks forward to its second half century, The Curtis Institute continues committed to the objective of providing the finest in musical education and training to truly outstanding musical talents. Those whose contribution to Curtis' first half century is commemorated in this issue of *Overtones* have laid a firm foundation for future accomplishment. All of us who have felt the influence of Curtis and who love music can be grateful for their contribution.

M. Todd Cooke
President
The Curtis Institute of Music

a tribute

For most of its fifty years, every concert, assemblage, and gathering at The Curtis Institute was graced by Mary Louise Curtis Bok Zimbalist, a presence so evocative and responsive that it lives in thousands of memories across the United States and in other lands where Curtis artists make music and fulfill the promise of their unique education. To walk into the Institute, to sit in its concert hall or be among its students, is still to hear the low speaking voice, to see the smiling eyes slightly slanted in mysterious intelligence and wit, to feel oneself in the presence of a loving heart and a mind of steel. Ideals are empty matters without the will and energy and realism to implement them. Mary Louise Curtis Zimbalist possessed those powers beyond the great material inheritance which enabled her to use them fully.

She was so gentle. It would be impossible to imagine her other than calm, wise, gracious, understanding, tolerant, a lady of exquisite taste and poise; a woman of enormous strength and determination. Her response to every interest and occupation was constructive. She loved music; in her character, to love meant to build and to serve. She had a sound musical education, and her keen mind reflected all her tastes—wide reading, a lifelong sense of scholarship, a searching, constantly widening intellect, a practical turn of thought beyond philosophical reflection and the gift of

drawing out the best in people. She grew, and her remarkable sense of values grew all the years of her very long life.

To a fascinating degree. The Curtis Institute personifies the character of its founder. She combined a sense of quality, uncompromising and austere, with profound generosity and kindliness. Every Curtis graduate and student who has passed through the tough competitive auditions and exacting disciplines of entrance and study and performance, to receive his or her Curtis education tuition-free, has felt the two hands of the founder. Her pride in the school, in its students and graduates, and the joy she took in them kept her always a vivid participant in their lives and careers. Her gift for friendship was wide, varied, eagerly shared. She had congenial interests with the likeliest and also with quite unlikely people, always encouraging them to be themselves. Her vision was grand, but her ways endearing. She was a great woman. For her we can quote the son of Sir Christopher Wren, who engraved over a door of St. Paul's Cathedral this tribute to his father, the architect: If you seek his monument, look around you. And we add: Listen too. For The Curtis Institute, the United States, and many other countries echo the creation of the white-haired lady whose wisdom, warmth, and strength live on in the world's best music.

The First Fifty Years

Mary Louise Curtis Bok and her father, Cyrus H. K. Curtis, 1924

Mary Louise Curtis Bok founded The Curtis Institute of Music in 1924 at the age of forty-seven. During the forty-six years which followed, it was the focus of her life. She endowed it with her vision and uncompromising standard—she sustained it with her courage and relentless energy.

When she was eighty-five, she was asked, in turn, by three members of the Board of the Institute what instructions or advice she would give them for the future. To each she resolutely replied, "I want no changes now. When I am gone, the responsibilities must be met by you members of the Board."

"The support and promotion of music and musical education" is the declared purpose of the Corporation as stated in the Charter of The Curtis Institute of Music, signed April 18, 1924. Mary Bok hoped to raise the standards of teaching music to assure talented young people the opportunities they deserved.

Like her parents, Mrs. Bok had enjoyed music all her life. Cyrus Curtis and Louisa Knapp had met in Boston when they sang in the choir of the Unitarian Church. Soon afterward, he escorted her to a ball where Johann Strauss conducted the waltzes.

On March 10, 1875, Cyrus and Louisa Curtis were married. The groom was twenty-five, the bride was twenty. Their wordly possessions were few, but their treasures were vast: good health, superior intelligence, the groom's ambition, and the bride's intention to be his good helper.

Mary Louise Curtis was born August 6, 1876 when the nation was celebrating its centennial. Her father journeyed to Philadelphia to see not only the festivities but the city. So impressed was he that he decided Philadelphia was the place for the publishing business he intended to build. The Curtis' believed in the future of the nation and worked with the zeal of pioneers. Their only child, Mary, was also busy...she watched and listened and thought her own thoughts.

Later, she wrote in a short biography of her mother: "My parents were devoted to their church and were regular in attendance. Father was always interested in church music, and many a fine choir was brought into being through his efforts. I

remember so well, sitting in a pew as a little girl during the singing of hymns, hearing my father sing the baritone part, always correctly in a pleasing voice, and my mother in her rich contralto singing with evident joy and extremely well—so well, in fact, that always many of the congregation turned around to locate her voice, while I (shame on me!) shiveringly wavered between a feeling of deep mortification that Mother would do anything to call such attention to herself and an intense pride in her performance!"

Cyrus Curtis became an important young publisher; *The Ladies' Home Journal* was his first great success and his wife, Louisa Knapp Curtis, was the first editor. At last they were able to have a pipe organ in their house. He urged Mary to play the organ as well as the piano. She studied music seriously and played well.

Mrs. Curtis decided Mary should go to a boarding school nearby and enrolled her in *The Ogontz School for Young Ladies* where she specialized in music. Later she visited friends in England and travelled on the Continent with her parents. Meanwhile, Mrs. Curtis had announced her retirement from the editorship of the *Journal* but Mr. Curtis insisted she select and train her own successor. She chose Edward W. Bok, a native of The Netherlands, a young journalist who had attracted attention in New York not only for his ability as an editor but also for his intuitive understanding of advertising. He became Editor of *The Ladies' Home Journal* at the age of twenty-six. In boyhood, both Cyrus Curtis and Edward Bok had surmounted poverty and had worked as newsboys. The American Dream had been theirs and they understood each other.

Mary Curtis and Edward Bok were married in 1896, and she began to join in his friendships with the men and women of an editor's world. In 1897, their first son, Curtis, was born; and a few months later Edward Bok introduced his friend, Josef Hofmann, to his wife and infant son. In 1905, their second son, Cary, was born. For the next five years, her world revolved around the activities of husband, sons and parents.

In 1910, Louisa Knapp Curtis died. With startling keenness, Mary Bok felt the challenges of mature life. Her mother, father and husband had found work of width and depth. Her world was purely personal.

Cyrus Curtis knew his daughter well. He asked his friend, Jennie Fels (Mrs. Samuel Fels), which musical activity in Philadelphia might interest Mary Bok. Mrs. Fels described the music classes in the Settlement Music School on Christian Street, and arranged for her to meet the two young women who had begun the classes in 1908—Blanche Wolf (Mrs. Isidore Kohn) and Janette Selig (Mrs. Edwin G. Frank).

There, Mary Bok found work waiting for her. When the Settlement was founded for culturally deprived children of the neighborhood, music proved one of the best ways to reach the children. She soon observed that many of the children were very talented in music but compelled to give up hopes of careers in music because of poverty.

The Settlement Music School continued to grow in cramped quarters. In memory of her mother, Mrs. Bok gave funds for a new building at 416 Queen Street, completed in 1917. By 1923, the advanced and talented students showed such promise that she decided to create a separate school—The Curtis Institute of Music—for those who sought professional careers. Johann Grolle, Head Worker of the Settlement Music School, was the first Director of the Institute.

The first classes were held October 1, 1924 in three properties off Rittenhouse Square which had been purchased and altered—The George W. Childs Drexel mansion at 1726 Locust Street; the Edward A. Sibley house at 235 South Eighteenth Street; and the Theodore H. Cramp mansion at 1720 Locust Street. Edward Bok had purchased the Sibley house as a token of his faith in his wife's undertaking. She thanked him for his gift and added, "But I don't think we will need it." "I am sure you will", her husband replied. The Cramp mansion is now Knapp Hall, named for Louisa Knapp Curtis, Mrs. Bok's mother.

Mr. Grolle summed up the program—"Always we seek to produce the musician rather than the mere virtuoso." Having supplied strong leadership during the formative first year, Johann Grolle transferred his directorship to William E. Walter, an experienced business executive. Mr. Grolle then devoted all his time to the Settlement Music School and Mr. Walter directed the Institute for the next two years.

Between 1924 and 1926, Mrs. Bok formed The Advisory Council of The Curtis Institute of Music. Its members were Felix Adler, Edward W. Bok, Cyrus H. K. Curtis, Carl Flesch, Walter Fischer, Ossip Gabrilowitsch, Josef Hofmann, William Mengelberg, Marcella Sembrich, Leopold Stokowski, Ernest Urch of the Steinway Company, and Edward A. Ziegler, Assistant General Manager of the Metropolitan Opera.

Success came more quickly than had been expected. Mrs. Bok had collected a highly qualified faculty and the students responded. "One thing I have learned," she said, "the talented youngster is no slacker."

By 1926, Louise Lerch, a student of Marcella Sembrich at Curtis, had been invited to sign a contract with the Metropolitan Opera.

Dorothy Thompson reported from Salzburg in the *Public Ledger* of August 10, 1926: "It is strange that here in Salzburg, 7500 miles from America, where Max Reinhardt's musical and theatrical festival has assembled so much international talent and art interest, Philadelphia should be on so many people's tongues. However much or little may be known about Philadelphia's wealth, industries, and commerce, all European lovers of art know of The Philadelphia Orchestra, the (Philadelphia) Forum (founded by Edward W. Bok), and The Curtis Institute."

By 1927, Leopold Stokowski who was in charge of The Curtis Orchestra had enlarged it to eighty-three members.

The student body was collected from thirty-three states and eight foreign countries and this pattern has been continued. The student body has always been international and interracial.

In the spring of 1927, Mrs. Bok asked Josef Hofmann to be the third Director of The Curtis Institute of Music. After careful study, they announced the following spring that the $500. tuition fee would be dropped at the beginning of the 1928-29 season. Each student would thereafter enter on full scholarship. "Sole requirements for admission are that the student shall demonstrate a native gift for music, a special aptitude for a chosen instrument and personal characteristics that indicate the possibility of continuous further development."

"We only want the best", Mr. Hofmann said. "The Curtis Institute of Music has sought the exceptional student from the first. We want quality rather than quantity, and this is merely another development along the same line."

Mary Bok sincerely believed that American music and American musicians were necessary for the "American process." The endowment which she had started in 1924 with a gift of $500,000. had been increased by a gift from her father, but mostly by her own gifts. After consultation with her sons, she enlarged the endowment to a total of $12,000,000. (1927 value). It was then considered to be the largest single private fund ever devoted to the advancement of music.

The San Francisco Bulletin on August 11, 1928 commented on the course of events as follows: "Realizing that the successful development of a musical career depends upon both practical wisdom and artistic idealism, The Curtis Institute does more than merely provide its pupils with the finest instruction possible. The Curtis Institute is still too young an institution to be able to show the full results of its policies. Certain of its pupils have already won success both on the concert stage and in the Metropolitan Opera. But the artistic integrity of its aims and the practical manner in which it is attempting to realize those aims give rise to the belief that it will eventually do more than develop a few successful musicians—that in the not too distant future the institution will become an important factor in the musical growth of the country. Its organization and management might well be accepted as a model by similar schools."

Built on the gardens of the Drexel and the Sibley houses, a handsome small concert hall was ready for use in 1928. It was first named Casimir Hall and later renamed Curtis Hall. Cyrus H. K. Curtis provided an Aeolian Pipe Organ which cost

Circa 1925

$50,000. After forty-six years of use, M. P. Möller, Incorporated rebuilt the organ in 1973-74 at three-and-a-half times the original cost.

In 1929, The Curtis Institute of Music and the Philadelphia Grand Opera Company affiliated. Emil Mlynarski was named the conductor of the Philadelphia Grand Opera Company and of the orchestra at The Curtis Institute of Music. Leopold Stokowski was Honorary Musical Director of the Philadelphia Grand Opera Company. Plans were made for more than thirty performances the following season, fifteen of which were heard at the Academy of Music.

Time reported in the issue of March 19, 1931 that: "Philadelphia has stolen an operatic march on Manhattan. While the Metropolitan was lavishing its resources last week on the revival of Pietro Mascagni's sleazy *Iris*, the enterprising opera company which Mary Louise Curtis Bok finances in Philadelphia was absorbed in preparing for the most important U.S. Premiere of the season (Berg's *Wozzeck*)." Rose Bampton, Helen Jepson, and Conrad Thibault were three of the many Curtis students who took part in the production.

As one in a series of concerts presented by The Curtis Institute of Music at the Philadelphia Museum of Art, a secular performance of the Fauré *Requiem* for vocal soloists, chorus, organ, and orchestra was given on April 19, 1931. It was attended by almost four thousand people. The soloists were Natalie Bodanya (soprano), Conrad Thibault (baritone), and Robert Cato (organist). The following year, the program was repeated in Carnegie Hall, New York with the addition of the first movement of Tschaikovsky's *Piano Concerto*.

Jorge Bolet, then a piano student of David Saperton, was the soloist.

Winthrop Sargeant wrote in *The Nation* (April 6, 1932) regarding the affiliation with the Philadelphia Grand Opera Company as a point in the Institute's favor. "America has long been in need of some sort of bridge between its music-educational institutions and the realities of its professional music life. Perhaps one of the greatest obstacles to the normal development of competent American musicians in the past has been the lack of a helping hand at that crucial point when the student seeks to feel his way into that very terrifying world of foreign languages and bewildering competition in which his future is laid. The Philadelphia organization is able, in some measure, to meet this difficulty by furnishing The Curtis Institute of Music with a direct outlet."

Unfortunately this affiliation was dissolved—a casualty of the Depression in the early thirties. Although opera remained important in the curriculum, productions were on a smaller scale.

During these vital years in the growth of the Institute, Mrs. Bok met great changes in her personal life. After serious illness, her husband, Edward W. Bok, died in January 1930. Her father, Cyrus H. K. Curtis, became gravely ill and she lived in his home to supervise his care until he died in June 1933. By 1935, both of her sons were married. Her duties first as daughter, then as wife and mother, had been fulfilled and she was able to give all her time to her absorbing interest in music and in her effort *to hand down through contemporary masters the great traditions of the past, to teach students to build on this heritage for the future.*

During the school year, she worked at the Institute. During the summer months, she lived in Rockport, Maine in a house she and Edward Bok had built on the shore of Penobscot Bay when their sons were boys. In the mantel of the living room was curved this inscription by their friend, John Burroughs: "I come here to find myself. It is so easy to get lost in the world."

In Rockport, Maine there is rare beauty. Rockport is a small peninsula between Penobscot Bay to the east and snug deep Rockport Harbor to the west. Cold water laps rocky shores crowned with pine and white birch trees. On the horizon to the west and north are the seven Camden Hills. Motor boats for lobster men and sailing boats for summer seamen have replaced the clipper ships which, more than a hundred years ago, regularly left the harbor to sail around the Horn to China.

In the late 20's, Mrs. Bok invited a few members of the faculty to take advantage of Rockport's special summer quality and to teach there some of their more gifted students. There were no set routines and a student's presence depended on his teacher's approval of his work. Those who particularly helped to build the colony by their interest and enthusiasm were Edith Evans Braun, Josef Hofmann, Lea Luboshutz, and Felix Salmond. In 1928, Carlos Salzedo made his contribution by founding The Harp Colony of America in Camden, the town adjacent to Rockport. For forty-six years, The Harp Colony has sustained its high standards. At Mr. Salzedo's request, Alice Chalifoux (Curtis '34) became Director after his death in 1961. She is now assisted by her niece, Jeanne Chalifoux (Curtis '51).

At first, there were no concerts offered to the public. In the 30's, The Curtis String Quartet gave weekly concerts in Captain Eell's Boat Barn, but it soon proved too small for the large audiences. World War II reduced the number of students who came to Rockport in the summer, but increased the number of faculty and concert artists who visited there. Among them were Elisabeth Schumann, Bidu Sayao from Brazil, Genia Nemenoff and Pierre Luboshutz, Eleanor and Vladimir Sokoloff, and Gregor Piatigorsky.

In 1938, Josef Hofmann resigned as Director to devote more time to concertizing and radio performances. For the next year, Mrs. Bok administered the school with the competent help of J. H. Mattis, Comptroller. In 1939, she appointed Dr. Randall Thompson to be the fourth Director of The Curtis Institute of Music. Although Dr. Thompson remained only two years, he made great contributions to the school. His inauguration of weekly assemblies for lectures and recitals is remembered by the faculty and students then at Curtis.

In June 1941, Efrem Zimbalist was appointed fifth Director of the Institute. Having joined the faculty for violin in 1928, he was fully acquainted with the school and shared Mrs. Bok's devotion to it.

After the beginning of World War II in December 1941, the Institute was reduced in size by the departure to military duty of many students and a few members of the faculty. Gradually Mrs. Bok and Mr. Zimbalist became convinced that the avowed purpose of the Institute could be best served by a small student body and special emphasis placed on the teacher-student relationship.

In Rockport, Maine, on July 6, 1943, Mr. Zimbalist and Mrs. Bok were married in a simple ceremony in her home, attended by her two sons, Curtis Bok and Cary W. Bok, and their families. This marriage also drew into the family circle Mr. Zimbalist's children, Maria Zimbalist Bennett, Efrem Zimbalist, Jr., and stepdaughter, Marcia Davenport, together with their families.

In 1949, The Curtis Institute of Music celebrated its Twenty-Fifth Anniversary with two evenings of music at the Academy of Music. On January 5, The Curtis Symphony Orchestra, with Alexander Hilsberg conducting, played Berlioz's overture, *The Roman Carnival* and Barber's *Symphony No. 2* followed by Brahm's *Concerto in A Minor* for violin and violoncello. The soloists were Efrem Zimbalist and Gregor Piatigorsky. On January 6, the Opera Department presented *L'Oracolo* by Franco Leoni, sung in Italian; "The Letter Scene" from *Eugen Onegin* by Tschaikovsky, sung in Russian; and *Amelia Goes to the Ball* by Gian Carlo Menotti, sung in English. Efrem Zimbalist conducted; Elizabeth Westmoreland was Associate Music Director; and John Wolmut was Stage Director.

To salute his wife on the approach of her eightieth birthday, Efrem Zimbalist had composed a delightful opera, *Landara*. Herbert Graf staged the all-student production in the Academy of Music. The composer conducted the two performances on April 6 and 9, 1956. Every student in the Institute took part and rehearsals began in January. The students had an opportunity to help with a fine gift for Mrs. Zimbalist. Ilona Kombrink (Curtis '58) sang the charming role of Princess Landara, a mythical princess in a mythical country.

Mary Louise and Edward Bok, 1926

Mary Zimbalist had received many honors, but none pleased her more than those two evenings.

The Curtis String Quartet had left Captain Eell's Boat Barn in Rockport for larger quarters in the Poconos. In 1960, Lea Luboshutz's grandsons Andrew Wolf (Curtis '60), pianist, and his brother Thomas, flutist, launched the Bay Chamber Concerts in the Parish House of St. Thomas' Church in Camden. A string quartet and Andrew Wolf were the regular performers. Players of other instruments were invited as the programs required. There were changes in the personnel of the quartet almost every season as members moved on to other music communities.

Until her health began to decline, Mr. and Mrs. Zimbalist regularly attended the Bay Chamber Concerts. The response of the Rockport audience, townspeople and summer visitors to the well-trained young musicians was to her another confirmation of her life work. She was humble in appraising her own personal work but intelligently aware that she had helped greatly to awaken this country to the contribution music could make in our society. The support and promotion of music and music education had been the chartered purpose of The Curtis Institute of Music. She was naturally pleased when others shared the same enthusiasm. The major American orchestras had developed since World War I, and The Curtis Institute had trained many of the musicians for them. Colleges and universities were expanding their Music Departments, and, here again, Curtis had trained many who held high positions on the faculties. Some had gone from Curtis to further academic study in major universities and had received graduate degrees, thereby adding advanced

scholarship to specialized musical training and artistic ability.

A partial and incomplete list compiled in 1973-74 showed that Curtis alumni are teaching in at least ninety-six institutions of higher education. Of these, fifty-six have the rank of university and eighteen are music schools and conservatories. Foundations and individuals have been offering awards, grants, and scholarships to students of the arts as well as sciences and Curtis alumni have been receiving their share.

The National Broadcasting Company had commissioned Gian Carlo Menotti (Curtis '34) to write a short opera for radio in 1939 and one for television in 1951—*Amahl and the Night Visitors.* This Christmas story has become an annual television production in the ensuing years. Menotti is described in *Baker's Biographical Dictionary of Musicians,* Fifth Edition: "As a composer, he is unique on the American scene, being the first to create American opera possessing such an appeal to audiences as to become established in permanent repertory." For seventeen years, he has worked to develop The Festival of Two Worlds at Spoleto in his native Italy. The purpose of the Festival is to bring together young musicians of Italy and the United States.

With the sponsorship of the United States State Department, Jeanne Behrend (Curtis '34) made a concert tour of South America in 1945-46. She later directed the Philadelphia Festival of Western Hemisphere Music in 1959-60.

Having hoped for the time when American-born-and-trained musicians could fill the highest musical posts, Mary Zimbalist was gratified when

Leonard Bernstein (Curtis '41) was appointed Music Director of the New York Philharmonic in 1958. She could not foresee that he would be commissioned to compose a work for the opening of the Kennedy Center for the Performing Arts in Washington, D.C. His *Mass*, a theatre piece, was performed there on June 28, 1973.

Samuel Barber (Curtis '34) was commissioned to compose an opera for the opening night of the new Metropolitan Opera House in Lincoln Center. His opera was *Anthony and Cleopatra* performed September 16, 1966. The Metropolitan Opera had produced his first opera *Vanessa* with libretto by Gian Carlo Menotti on January 15, 1958.

Nino Rota (Curtis '35) returned to his native Italy after his graduation in composition and wrote music for the Italian cinema. In Hollywood, he composed the music for many productions including the award-winning *The Godfather.*

From her first experience with talented children and adolescents at The Settlement Music School, Mrs. Zimbalist was aware not only of their individual differences and backgrounds, but of their varied tastes and ambitions. At the Institute, she hoped they would learn the techniques and acquire the knowledge and have the experiences needed by the young professional musician. She knew personally as many students as opportunities permitted and continued the friendships. Especially she trusted them to discover their own musical strength and to continue to grow.

Mrs. Zimbalist recognized the special contributions to music made by church musicians, teachers, musicologists, and composers as well as by performing artists, and knew graduates of Curtis

Mary Bok's younger son, Cary W. Bok, on Penobscot Bay, Summer 1934

were working in each group.

So long as she was able to attend the graduation ceremonies, she spoke to each class. Whimsically, she described to them a boy who threw a pebble in a pond and watched with surprise as the ripples grew larger and larger until they reached the shore. She urged the graduates to recognize the power of an individual's influence in any community—be it a small town, a great university, or an audience world-wide.

Efrem and Mary Zimbalist came to Rockport each summer. He enjoyed teaching a few violin students as well as his usual practising and composing. She often sat on the terrace, listened to his playing, and looked at Penobscot Bay or talked with a visitor.

One summer day she said to a friend, "People have often said to me—'You must love music more than anything.' I enjoy music, but it is nature that means most to me. When I was a little girl, my father and I often talked with Walt Whitman. Over the years since, I have read and reread his *Leaves of Grass.* I like his response to nature."

On another summer day, Eugene Ormandy surprised her with a telephone call from Portland, Maine and praised the fine organ he had just heard there in the City Hall auditorium. It had been given by her father. Mrs. Zimbalist remembered the organs her father had given with joy to churches and schools. She felt that there was one more gift she could make for her father—The Cyrus H. K. Curtis Memorial Organ—for the Academy of Music in Philadelphia. It was ready for use in September 1960. The rigid restrictions laid down by the old building itself required the most versatile of instruments. It was constructed by the Aeolian-Skinner Company in five portable units plus a portable console and may be used as a full organ or a baroque organ using but two units.

Mrs. Zimbalist was often asked what the "H. K." in her father's name stood for. She replied that when he was eight years old, his parents added to his name, Cyrus, the name of their friend, Herman Kotzschmar, because the little boy so loved the organist and the organ that he spent hours sitting in the empty church listening to his friend practice.

Twelve honors and degrees were awarded Mary Curtis Bok Zimbalist. Her private response was always the same: "All I have done is to give away money my father earned." Her first Honor was from the Polish Government in 1931—The Chevalier's Cross, Order of Polonia Restituta. Subsequent Honors were: Doctor of Humane Letters from the University of Pennsylvania in 1932; Doctor of Music from the University of Pennsylvania in 1933; Doctor of Music from Williams College, Williamstown, Massachusetts in 1934; Knight's Cross (first class), the Austrian Order of Merit in 1935; Gimbel's "Woman of the Year" Award in December 1935 (She shared the evening with Eleanor Roosevelt who was also honored.); National Institute of Social Sciences awarded her a Gold Medal "in recognition of the distinguished service rendered in behalf of the musical life of America" and "for giving genius a chance for distinguished service to humanity" in 1937; Doctor of Literature from Colby College, Waterville, Maine in 1940; Doctor of Humane Letters from Temple University in 1947; Distinguished Daughter of Pennsylvania in 1949; Doctor of Music from

Mary Curtis Zimbalist waltzing with her son, Curtis Bok, at the President's Party 1950

Mary Curtis and Efrem Zimbalist, 1956

Combs College of Music, Philadelphia in 1959; and in 1963, when she was too frail to go to Brunswick, Maine from Rockport, a Doctor of Humane Letters from Bowdoin College was conferred upon her in her own living room. Bowdoin was in the 169th year of its history. Only on one other occasion had a degree been awarded away from the campus. That was in 1824 when the Marquis de Lafayette was unable to attend the commencement in Brunswick to receive an Honorary Degree, Doctor of Laws.

Mary Curtis Zimbalist had patiently endured declining strength for five years. She died quietly January 4, 1970 at the age of ninety-three.

Many tributes to her were sent to the family and to The Curtis Institute of Music from grateful students and personal friends in all walks of life: musicians, artists, authors, neighbors—people who knew in some way her kindness and her joy of being.

One middle-aged man graded himself below average in music but excellent in managing a tea cup—thanks to the Wednesday teas at the Institute and to the lady who made him forget how awkward he felt.

Anna Moffo remembered Mrs. Zimbalist's approval of her efforts to form a Student Council. Mary Zimbalist always wanted to help each student in every way she could.

Sam Barber said: "Rather than recall Mary Zimbalist as a philanthropist and social benefactor, I prefer to think of her as a life-long friend who never failed me."

Virginia Bird Martin, a writer and a painter, wrote: "The first time we met Mary Zimbalist was in the living room of her home. I knew I was in the presence of a lady. She was not much taller than I, but I was never with her without a feeling of looking up. Her intense brown eyes took me in and she saw me exactly as I was. She stood erect and had a proud walk as though she were captain of her team—which she jolly well was."

Mrs. Martin continued: "One of our saddest days was when we attended her funeral in Philadelphia. When we walked into that nobly large church we sat in the very last pew and watched the sad-faced people filling it who were there for the same reason we were. Because we loved her. The Curtis String Quartet played some of her favorite music. Not all of the music was sad. She wouldn't have liked that because she wasn't a sad person. She had an unbeatable joy of living."

Everyone at Curtis seemed to have remembered the President's Party ushering in the Christmas season: skits, costumes, and the president ...waltzing.

The founder and president as graduates remember her

Rudolf Serkin and Eugene Ormandy honoring Mary Curtis Zimbalist's eightieth year

Poets to Come

Poets to come! orators, singers, musicians to come!
Not to-day is to justify me and answer what I am for,
But you, a new brood, native, athletic, continental, greater than before known,
Arouse! for you must justify me.

I myself but write one or two indicative words for the future,
I but advance a moment only to wheel and hurry back in the darkness.

I am a man who, sauntering along without fully stopping, turns a casual look upon
you and then averts his face,
Leaving it to you to prove and define it,
Expecting the main things from you.

From:
LEAVES OF GRASS
Walt Whitman, 1819-1892

Johann Grolle, *Director 1924–1925*

From an early age, Johann Grolle studied violin at the Amsterdam Conservatory and won the Queen's Scholarship. He was soon engaged to play under such conductors as Willem Mengelberg and Richard Strauss. He came to the United States when he was twenty and became a member of the first violin section of The Philadelphia Orchestra.

In 1908, the Music Department of the College Settlement on Christian Street became the Settlement Music School located nearby on Queen Street. Mr. Grolle became interested and volunteered to teach there. The following year he was named Head Worker and carried that title and responsibility for forty years.

Mary Louise Curtis Bok was President of the Settlement Music School from 1912 to 1925. Plans for The Curtis Institute of Music developed from her observations and experience of the work at the Settlement Music School. During the first year of the Institute (1924-25), Johann Grolle served as its first Director, to help in its firm establishment. A man of intelligence and vision, he dedicated his life to music education. Both the Settlement Music School and The Curtis Institute of Music pay him tribute.

William E. Walter, *Director (1925–1927)*

William E. Walter was a former music critic and manager of the Detroit Symphony Orchestra. He was also a part of the management of the Boston Symphony Orchestra before he came to The Curtis Institute of Music as its second Director in 1925.

Mr. Walter provided the transition from Mr. Grolle to the directorship of Josef Hofmann. He resigned in 1927 to become business manager of the St. Louis Symphony Society.

Josef Hofmann, *Director 1927–1938*

Today Josef Hofmann is a legend. For thirteen years, he was Director of The Curtis Institute of Music. His genius was unique not only as a performer and teacher, but also as an analyst of the talents and abilities of others.

Abram Chasins, one of his students who is now both pianist and author, wrote: "...he revealed a rigidly disciplined mind, an intense concentration, and a fierce passion for separating opinion from fact, truth from half-truth."

Josef Hofmann was born in Podgorze, near Cracow, Poland, in 1876, the child of professional musicians. He began his musical studies at the age of four under the tutelage of his father and sister. His development was so phenomenal he made his debut a year later. Three years later, Anton Rubinstein had heard him play and predicted a career of exceptional brilliance. When he was nine, Josef made his first tour of Germany, France, England, and Scandinavia. In 1887, he appeared for the first time in the United States and played forty concerts. Four years later, he became the only private pupil of Anton Rubinstein.

Hofmann's performances were touched with a special magic. In 1894, he returned to Europe to concertize in Germany and England; in 1896, he performed in Russia; and in 1898, at the age of twenty-two, he returned to the United States.

Josef Hofmann came to The Curtis Institute of Music in 1924 to teach piano and in 1927, he was appointed its third Director.

The University of Pennsylvania gave Josef Hofmann the honorary degree, Doctor of Music, in 1933. Two years later, the Polish government bestowed upon him the Order of *Polonia Restituta* in the rank of Commander. The presentation took place before a distinguished audience in the Ministry of Education.

To honor him on the occasion of his Fiftieth Anniversary as a concert pianist, a special concert was given on November 28, 1937 by The Curtis Institute of Music Orchestra at the Metropolitan Opera House in New York. Fritz Reiner conducted and began the program with the *Academic Festival Overture.* He ended it with *Chromaticon* by Michel Dvorsky, whom everyone knew to be Josef Hofmann. This concert remains as one of the most moving occasions in the annals of American musical history.

Mr. Hofmann retired as Director in September 1938 to devote all of his time to concertizing and to radio performances. The students whom he taught at The Curtis Institute of Music attest to his genius as a teacher, and, through them, his spirit lives on.

Randall Thompson, *Director 1939–1941*

Randall Thompson became the fourth Director of The Curtis Institute of Music in 1939. His background was entirely different from that of his predecessors. He had taught previously at Harvard, Wellesley, Juilliard, and the University of California at Berkeley. His influence was felt especially in Academic and Theory studies. Born in New York in 1899, he received his Bachelor of Arts degree from Harvard. Following his graduation, he studied composition with Ernest Bloch in New York in 1920-21 and received his Master of Arts degree from Harvard the following year. He was a Walter Damrosch Fellow in musical composition at the American Academy in Rome (1922-25) and a Guggenheim Fellow (1929-31). In 1933, he was awarded the honorary degree of Doctor of Music by the University of Rochester, and was already recognized as one of the country's most promising young composers.

Under a grant from the Carnegie Corporation in 1933, Randall Thompson made a survey of music study in thirty colleges of the United States for the Association of American Colleges and his findings were published in his book *College Music*.

By the time he was appointed Director of the Institute, he had composed his first two symphonies, some shorter orchestral and choral works, as well as some chamber music. His string quartet, *The Wind in the Willows*, was performed at the Harvard Tercentenary. To his credit were the scores of two musical comedies, *The Straw Hat* and *Grand Street Follies*. During his tenure at Curtis, The Philadelphia Orchestra performed his *Second Symphony*.

It was at the beginning of his second year as Director that Dr. Thompson composed his *Alleluia* for performance at the Dedication of The Berkshire Music Center, where it has been sung annually ever since.

Dr. Thompson believed a well-rounded cultural background was essential for every music student's best development and to this end, he inaugurated weekly assemblies of the entire student body to hear lectures and recitals. At the first of these assemblies, he led the entire group in singing Bach chorales and works by Mozart and Palestrina.

In an article written by Randall Thompson for *Overtones*, he commented that on its fifteenth anniversary he found the Institute "full grown, known from coast to coast and in foreign lands, its teachers devoted and loyal, its students hard at work, its graduates hallmarked."

Efrem Zimbalist, *Director 1941–1968*

Efrem Zimbalist's life is so entwined with The Curtis Institute of Music that it is difficult to consider one without the other. He joined the faculty in 1928, already a world-famous violinist. His love of his instrument and of music was transmitted to his students through forty years as a teacher and twenty-seven years as Director.

Efrem Zimbalist was born in 1889 in Rostow-on-Don, Russia. There his father was his first teacher and at the age of nine, he played in the local opera house. Later, he was admitted to the Imperial Conservatory of Music in St. Petersburg and became a pupil of the great Leopold Auer. The year Efrem Zimbalist began to teach at The Curtis Institute of Music (1928) was the same year Professor Auer became the leader of the Curtis violin faculty, a position he held until his death in 1930.

During his many tours of the Far East, Mr. Zimbalist introduced Western music to the Orient. This may explain the number of Asian students who have come to the Institute through the years. Many of them became his own students.

His farewell appearance at Carnegie Hall, New York, took place on November 14, 1949. The concert was attended by an audience which had come to pay homage to a master, often called the violinists' violinist. Philadelphians remember his farewell concert with The Philadelphia Orchestra at the Academy of Music on February 15, 1950. He had played his first concert in Philadelphia in 1912.

In 1941, Efrem Zimbalist became fifth Director of The Curtis Institute of Music. By that time, the national emergency had reduced the size of the student body and faculty. Not only was he able to bridge those difficult years, but the Institute emerged more solidly-based and marked its first quarter century with authority and confidence.

Mr. Zimbalist's career as a violinist tended to overshadow his other talent, composing. His symphonic poem, *Daphnis and Chloè*, was performed by The Philadelphia Orchestra with Leopold Stokowski conducting in January 1932, and his *Concerto in C-Sharp Minor* for violin and orchestra was played by the same orchestra in 1943. Lee Luvisi, a Curtis graduate and later a member of the faculty, was soloist at the premiere of Mr. Zimbalist's *Piano Concerto in E-Flat* with Alexander Hilsberg and the New Orleans Philharmonic in that city on February 19, 1959, with the composer and Rudolf Serkin present. Mr. Luvisi subsequently performed the same work with Eugene Ormandy and The Philadelphia Orchestra on April 12, 1960 at the Academy of Music in Philadelphia. Other works by Mr. Zimbalist are his opera *Landara;* his operetta *Honeydew;* a Suite of Six Dances based on folk melodies *Sarasateana;* a symphonic work *An American Rhapsody;* and many songs and pieces for violin and piano.

Vladimir Sokoloff, his accompanist for many years, describes him as a man of erudition and taste, great warmth, humanity and compassion and as an incomparable raconteur. These same qualities are the ones students and faculty recall on the Fiftieth Anniversary of the Institute he loved and served faithfully and well.

Rudolf Serkin, *Director, 1968–*

Rudolf Serkin is recognized as one of the world's great musicians and an outstanding pianist. Respected as an artist, one of the most profound and exciting interpreters of our age, he is also recognized as a man who devotes a considerable portion of his time and energy selflessly to others.

Mr. Serkin was born in Eger, Bohemia (now Czechoslovakia) in 1903 and educated in Vienna, where he studied piano with Professor Richard Robert. Also in Vienna, he studied music theory and composition with Joseph Marx and later with Arnold Schoenberg. At the age of twelve, he made his debut with the Vienna Symphony.

In 1920, he met Adolf Busch, an event which was to mark a turning point in his life and career, as Busch was to become his mentor, friend and eventually his father-in-law. He credits Busch, Arnold Schoenberg, Arturo Toscanini and Pablo Casals as being his greatest musical influences. Mr. Serkin's Berlin debut followed, under the aegis of Adolf Busch, and among those present on that occasion were Artur Schnabel and Albert Einstein. Appearances throughout Europe followed, in solo, concerto and chamber music recitals, appearing with Busch in a series of sonata recitals for violin and piano and with the Busch Chamber Players in the Bach suites and Brandenburg concertos.

In 1927, the Serkin and Busch families settled in Basel, Switzerland. Mr. Serkin made his first appearance in the United States in 1933 with the Busch Quartet at the Elizabeth Sprague Coolidge Festival at the Library of Congress. His formal debut in New York, with Toscanini and the New York Philharmonic, followed in 1936. He has toured the United States annually since 1934 and has made regular tours of Europe, appearing in recital, with chamber ensembles, and with all the major orchestras. In addition, he has played in South America, Iceland, Israel, India and the Far East, and has participated regularly in the Casals Festivals since 1950.

Rudolf Serkin's association with The Curtis Institute of Music began in 1939 when he joined the Piano Department. In 1968, upon the retirement of Efrem Zimbalist, he became the sixth Director. In addition to his teaching and administrative duties at Curtis, he is a founder, President and Artistic Director of the Marlboro Festival and School of Music in Vermont.

In 1963, President John F. Kennedy named him a recipient of the Presidential Medal of Freedom. President Lyndon B. Johnson presented the medal to him after President Kennedy's death. He is a Fellow of the American Academy of Arts and Sciences, a Member of the National Council on the Arts and has received honorary degrees from Harvard University, Williams College, Temple University, Oberlin College, University of Rochester and the University of Vermont.

Rudolf Serkin, after a thirty-five year association with The Curtis Institute of Music, has endeared himself to all who have been associated with him. Perhaps no one could have put it more succinctly and gracefully than Mary Curtis Bok Zimbalist, Founder of The Curtis Institute of Music and his friend of many years. Near the end of her long and productive life, she wrote "... and, definitely, any place where Rudi has been is the better for his having been there."

Incorporators and Former Members of the Board of Directors The Curtis Institute of Music

Mary Louise Curtis Bok Zimbalist	*President*	*1924-1969*
Incorporator	*President Emeritus*	*1969-1970*
Died—January 4, 1970	*Director*	*1924-1970*
Cyrus H. K. Curtis	*Director*	*1924-1933*
Incorporator		
Died—June 7, 1933		
Curtis Bok	*Vice-President*	*1937-1962*
Incorporator	*Secretary*	*1924-1929*
Died—May 22, 1962	*Treasurer*	*1924-1937*
	Director	*1924-1962*
Philip S. Collins	*Vice-President*	*1924-1937*
Incorporator	*Treasurer*	*1937-1940*
Died—June 24, 1943	*Vice-President*	*1940-1943*
Jennie M. Fels	*Director*	*1924-1943*
Incorporator		
Died—May 4, 1943		
Samuel Barber	*Director*	*1962-1972*
Cary W. Bok	*President*	*1969-1970*
Died—December 29, 1970	*Vice-President*	*1962-1969*
	Secretary	*1929-1962*
	Director	*1930-1970*
Helene Boericke Bok	*Director*	*1946-1961*
Edith Evans Braun	*Director*	*1934-1972*
Truman Henson	*Director*	*1962-1968*
Died—January 9, 1968		
Josef Hofmann	*Director*	*1934-1938*
Jay H. Mattis	*Treasurer*	*1940-1973*
	Secretary	*1962-1969*
	Assistant Secretary	*1939-1962*
	Director	*1941-1973*
	Trustee	
	1968 Pension Trust	*1968-1972*
George P. Orr	*Director*	*1945-1962*
Died—July 5, 1962		
Efrem Zimbalist	*Director*	*1941-1962*

The Board of Directors
The Curtis Institute of Music, 1974–1975

M. Todd Cooke	*President*	*1973-*
	Director	*1972-*
William Carson Bodine	*Vice-President, acting President*	*1970-1973*
	Vice-President	*1969-*
	Director	*1969-*
Sumner W. Stevenson	*Secretary*	*1969-*
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Robert P. Hauptfuhrer	*Treasurer*	*1973-*
	Director	*1972-*
	Trustee 1968 Pension Trust	*1973-*
Boyd T. Barnard	*Director*	*1972-*
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A. Margaret Bok	*Director*	*1962-*
	Trustee 1968 Pension Trust	*1968-*
Nellie Lee Bok	*Director*	*1957-*
	Trustee 1968 Pension Trust	*1968-1973*
John de Lancie	*Director*	*1974-*
Gay Elliot Scott	*Director*	*1973-*
Rudolf Serkin	*Director*	*1973-*

The Curtis Institute of Music Faculty, 1924—1974

Name	*Subject*	*Years*
Aldrich, Perley Dunn	Voice	1924-25
Aldwell, Edward	Theory	1971-
Andoga, Victor	Vocal Coach	1929-30
Aronoff, Max	Viola	1929-43; 1956-
Auer, Leopold	Violin	1928-30
Bachaus, Wilhelm	Piano	1925-26
Bachmann, Edwin	Violin	1928-32
Bailly, Louis	Viola and Chamber Music	1925-41
Barber, Samuel	Composition; Madrigal Chorus; Supplementary Piano	1965-71; 1939-42; 1931-33;
Barclay, Dagmar Rybner	Vocal Coach	1925-33
Barclay, John	Vocal Coach and English Diction	1931-32
Behrend, Jeanne	Supplementary Piano	1936-43
Bengtsson, Erling	Violoncello	1951-53
Berkowitz, Ralph	Accompanist	1937-43
Bert, Berthe	Piano	1924-25
Bimboni, Alberto	Opera Coach	1929-33; 1936-38
Bly, Edith Wells	Supplementary Piano	1926-27
Boeckmans, Marcel H.	Fencing	1929-30
Bolet, Jorge	Supplementary Piano	1939-42
Bolotine, Leonid	Violin	1929-30
Bonade, Daniel	Clarinet	1924-28; 1931-33; 1940-42
Bonelli, Richard	Voice	1941-43; 1950-55
Boyle, George	Piano	1924-26
Boyle, Pearl	Supplementary Piano	1924-26
Braun, Edith Evans	Elements of Music	1942-69
Brees, Anton	Campanology	1929-33
Britt, Horace	Violoncello	1924-25
Brodsky, Jascha	Violin and Chamber Music	1932-33; 1941-42; 1955-
Brodsky, Vera	Two-Piano Repertoire	1937-38
Buchman, Carl	Coach	1936-38
Cahier, Mme. Charles	Voice	1924-27
Cailliet, Lucien	Clarinet	1928-30
Carlyss, Gerald	Percussion	1968-
Casiello, Marianne	Voice	1974-
Caston, Saul	Trumpet	1924-42
Chambers, James	French Horn	1943-46
Chasins, Abram	Supplementary Piano	1926-34
Chilkovksy, Nadia	Eurhythmics	1946-68
Chotzinoff, Samuel	Music Criticism	1937-40
Cohen, Isidore	Chamber Music	1974-
Cole, Orlando	Violoncello	1933-34; 1939-42; 1953-
Colucci, Matthew Ph.D.	Theory	1959-71
Connell, Horatio	Voice	1924-33
Conradi, Austin	Piano	1924-25
Coryell, Marian	Supplementary Piano	1927-32
Costello, Marilyn	Harp	1961-
Cox, Mary Anthony	Theory	1969-74
Dalley, John	Chamber Music	1968-71
Deak, Stephen	Violoncello	1929-32
de Gogorza, Emilio	Voice	1925-40
de Lancie, John	Oboe and Woodwind Ensemble	1954-
de Luca, Giuseppe	Voice	Died before he began to teach
de Montoliu, Placido	Eurhythmics and Platform Deportment	1925-40
de Pasquale, Joseph	Viola	1964-
de Santis, Louis	Clarinet	1930-31
del Negro, Ferdinand	Bassoon and Contrabassoon	1928-39; 1944-46
Diller, Angela	Theory	1924-25
Dippel, Andreas	Operatic Training	1924-25
Dodson, Glenn	Trombone	1969-
Donatelli, Philip	Tuba	1928-42
Douty, Nicholas	Oratorio and Repertoire	1924-25
Drummond, Ethel S.	Theory and Supplementary Piano	1924-33
Effron, David	Opera	1970-
Eto, Reiko	Accompanist	1959-60
Eto, Toshiya	Violin and String Ensemble	1953-61
Farnam, Lynnwood	Organ	1927-30
Feuermann, Emanuel	Violoncello	1941-42
Fields, Eleanor	Supplementary Piano	1926-28
Fink, Myron	Theory and Composition	1970-73; 1974-

Name	Subject	Years
Flagello, Nicholas	Composition	1964-65
Flesch, Carl	Violin	1924-28
Fonaroff, Vera	Violin	1929-33
Freschl, Marion Szekeley	Voice	1945-50
Frantz, Florence	Assistant in Piano	1930-33
Fugmann, Andreas	Opera Coach	1932-33
Fulton, Thomas	Opera	1973-
Galamian, Ivan	Violin	1944-
Galimir, Felix	Chamber Music	1972-
Gari, Giulio	Voice	1970-
Gerhard, Charles	Trombone	1931-42
Germani, Fernando	Organ	1931-33
Giannini, Vittorio	Composition	1956-64
Gigliotti, Anthony	Clarinet	1951-
Gittelson, Frank	Violin	1924-27
Goldovsky, Boris	Opera Coach	1931-37
Graf, Herbert	Opera	1950-60
Gregory, Euphemia Giannini	Voice and Italian Diction	1927-74
Grubb, Thomas	Vocal Coach in French Diction	1970-
Grupp, David	Percussion	1950-53
Guetter, Walter	Bassoon	1925-32
Gusikoff, Charles	Trombone and Brass Ensemble	1947-66
Guth, Otto	Opera	1973-
Hageman, Richard	Vocal Coach	1925-29
Harms, William	Supplementary Piano	1931-40
Harrison, James	Theory	1970-72
Harshaw, Margaret	Voice	1970-
Hartzer, Richard	Violin	1925-28
Head, Marion	Violin	1939-42
Heifetz, Ruvin	Violin	1936-38
Helmer, Eugene	Accompanist	1937-40
Hilsberg, Alexander	Violin and Conductor of Orchestra	1930-53
Hinger, Fred	Percussion	1953-68
Hofmann, Josef	Piano	1924-38
Hodge, Muriel	Supplementary Piano	1927-28
Hoiby, Lee	Theory	1950-52
Hollingsworth, Stanley	Theory, Solfège and Opera Coach	1949-55
Horner, Anton	French Horn	1924-42
Horszowski, Mieczyslaw	Piano	1942-
Irons, Diedre	Supplementary Piano	1969-
Jacobinoff, Sascha	Violin	1924-27
Jaffe, Charles	Chamber Music	1941-42
Johnson, Gilbert	Trumpet	1969-
Jones, Mason	French Horn and Brass Ensemble	1946-
Kaufman, Harry	Accompanying	1924-41
Kincaid, William	Flute and Woodwind Ensemble	1924-67
King, Samuel Arthur	Platform Deportment	1924-32
Kovar, Simon	Bassoon	1939-42
Krauss, Samuel	Trumpet	1947-68
Krell, John	Flute	1967-71
Krzywicki, Paul	Tuba	1972-
Kullman, Charles	Voice	1971-72
Lallerstedt, Ford	Theory	1973-
Lambert, Alexander	Piano	1928-30
Landowska, Wanda	Harpsichord and Lecturer on Ancient, 17th and 18th Century Music	1925-28
Laredo, Jaime	Violin	1971-
Lawrence, Lucile	Harp	1927-33
Lee, Sylvia	Vocal Repertoire and Interpretation	1970-
Lert, Ernst Joseph Maria, Ph.D.	Operatic Acting	1936-38
Levin, Robert D.	Theory	1968-73
Levin, Sylvan	Opera Coaching, Accompanying and Assistant Conductor	1929-39
Levine, Joseph	Supplementary Piano and Opera Class Accompanist	1932-41
Levine, Rhoda	Opera and Drama—Dance	1970-
Lewis, Richard	Voice	1968-71
Liebling, Estelle	Voice	1937-38
Lipkin, Seymour	Piano	1969-
Littlefield, Catherine	Dancing	1930-31
Loeb, David	Theory	1973-
Longy, Renée	Solfège	1926-41
Lotz, Paul	Trombone	1925-26
Luboshutz, Lea	Violin	1927-47
Luvisi, Lee	Piano	1956-62
Macatsoris, Chris	Opera	1970-
Mc Lane, Ralph	Clarinet	1947-51
Makanowitzky, Paul	Violin	1965-71
Mann, Alfred	Recorder	1939-41
Mario, Queena	Voice	1931-33
Martin, Louis	Theory	1969-73
Martinu, Bohuslav	Composition	1955-
Massèna, Martha Halbwachs	Supplementary Piano	1927-40; 1946-
McCurdy, Alexander	Organ	1935-72
McGinnis, Robert	Clarinet	1934-40
Meiff, Albert	Violin	1928-32

Name	*Subject*	*Years*
Menotti, Gian Carlo	Composition and Dramatic Forms	1941-55; 1965-71
Meredith, Eleanor	Solfège	1930-33
Mertens, Georges	Opera Coach	1931-32
Miller, Frank	Violoncello Class	1932-33
Mitchell, Ercelle	Supplementary Piano	1927-28
Mlynarski, Emil	Orchestra and Conducting Class	1929-31
Moiseivitsch, Benno	Piano	1926-27
Morris, Reginald O.	Composition and Theory	1926-28
Morrisett, James S.	Supplementary Piano	1926-27
Munz, Mieczyslaw	Piano	1930-32; 1941-42
Nazarevitsch, Xenia	Supplementary Piano	1925-32
Ninomiya, Yumi	Violin	1970-
Norden, Lindsay	Theory	1924-26
Ormandy, Eugene	Orchestra	1968-
Paget, Ethel M.	Supplementary Piano	1927-32
Panitz, Murray W.	Flute	1969-
Parme, Fred	Saxophone	1926-27
Pastor, Freda	Supplementary Piano	1936-
Penha, Michel	Violoncello	1924-25
Petit, Annie	Theory	1974-
Piatigorsky, Gregor	Violoncello	1942-51
Pons, Max	Coach	1928-38
Popper, Felix	Opera	1974-
Portnoy, Bernard	Clarinet	1943-47
Press, Michael	Violin	1924-25
Primrose, William	Viola and Chamber Music	1942-51
Rachlin, Ezra	Supplementary Piano	1936-37; 1939-41
Reimesch, Ilsa	Accompanist and Coach	1927-30
Reiner, Fritz	Orchestra and Conducting Class	1931-41
Reisenberg, Nadia	Supplementary Piano	1934-38
Resnikoff, Vera	Supplementary Piano	1925-32; 1938-40
Reynolds, Veda	Violin	1942-61
Rich, Martin	Coach	1947-50
Rich, Thaddeus	Assistant Conductor of Orchestra	1925-26
Riedel, Karl	Opera Coach	1930-32
Robinor, Genia	Accompanist	1938-41
Rochberg, George	Form and Analysis	1947-54
Rodzinski, Artur	Orchestra and Conducting Class	1926-29
Rose, Leonard	Violoncello	1936-63
Rosenek, Leo	Vocal Coach	1938-65
Rosenthal, Moriz	Piano	1926-28
Rubanoff, Joseph	Vocal Coach	1929-32
Rudolf, Max	Opera and Orchestra	1970-73
Ruhrseitz, Esther	Voice and Coach	1925-27
Ruhrseitz, Kurt	Vocal Coach	1925-26
Rulau, Ellen	Voice	1970-
Rupp, Franz	Coach and Vocal Repertoire	1968-72
Salmond, Felix	Violoncello	1925-43
Salzedo, Carlos	Harp	1924-61
Saperton, David	Piano	1924-41
Scalero, Rosario	Composition	1924-33; 1935-46
Schneider, Mischa	Chamber Music	1970-
Schoenbach, Sol	Bassoon	1943-44; 1946-
	Coach—Woodwind Ensemble	1974-
Schorr, Friedrich	Voice	1943-45
Schulman, Leonard	Percussion	1947-50
Schumann, Elisabeth	Voice	1937-47
Schwar, Oscar	Tympani	1925-42
Scott, Roger	Double Bass	1948-
Sembrich, Marcella	Voice	1924-32
Serkin, Rudolf	Piano	1939-
Sharlip, Benjamin	Chamber Music Coach	1932-34
Shumsky, Oscar	Violin	1961-65
Simons, Gardell	Trombone	1924-30
Singher, Martial	Voice and Opera	1955-68
Smith, Henry Charles	Trombone, Tuba and Brass Ensemble	1966-67
Smith, Joy Pottle	Supplementary Piano	1969-70
Smith, Lawrence L.	Opera Department	1969-70
Smith, William R.	Orchestra	1953-
Soffray, Anne-Marie	Theory and Solfège	1928-32; 1935-56
Sokoloff, Eleanor	Supplementary Piano	1936-49
	Piano	1949-
Sokoloff, Vladimir	Supplementary Piano, Accompanying and Coach	1938-
Soyer, David	Violoncello	1968-
Steinhardt, Arnold	Chamber Music	1968-
	Violin	1972-
Stewart, M. Dee	Trombone	1967-
Stewart, Mrs. Wood	Voice	1924-25
Stöhr, Richard	Theory	1939-41
Stokowski, Leopold	Orchestra	1924-27
Stroumillo, Olga	Piano Assistant to Mme. Vengerova	1956-57
Sumsion, Herbert	Theory	1926-28
Svećenski, Claire	Supplementary Piano	1928-32
Svećenski, Louis	Chamber Music	1924-27

Name	*Subject*	*Years*
Tabuteau, Marcel	Oboe and Woodwind Ensemble	1925-42; 1943-54
Taylor, Deems	Composition	1925-26
Thompson, Oscar	Professional Criticism	1931-32
Thompson, Randall	Orchestration	1939-41
Torchinsky, Abe	Tuba	1967-72
Torello, Anton	Double Bass	1926-42; 1947-48
Torello, Carl	Double Bass	1943-47
Tree, Michael	Chamber Music Viola	1968- 1972-
Trepel, Shirley	Violoncello	1946-49
Triggs, Harold	Two-Piano Repertoire	1937-38
Tuttle, Karen	Viola	1945-55
van Emden, Harriet	Voice	1926-36
Vauclain, Constant	Theory and Composition	1939-63
Vengerova, Isabelle	Piano	1924-56
Vogelgesang, Frederick	Violin	1938-42
vonWymetal, Eric	Assistant in Operatic Acting	1931-32
vonWymetal, Wilhelm	Operatic Acting	1927-34
Walther, Madeleine	Voice	1925-27
Watson, Mary E.	Supplementary Piano	1926-27
Weaver, John	Organ	1971-
Wedge, George	Theory	1924-26
Westmoreland, Elizabeth	Music Director—Opera Department	1957-67
	Vocal and Opera Coach and Repertoire	1930-70
Whiley, Helen W.	Theory	1925-26
Wightman, Florence	Harp	1926-27
Wilson, Steuart	Voice, Vocal Ensemble and Repertoire	1939-41
Winslow, Helen	Accompanist-Coach	1925-35
Wolmut, Hans Ph.D.	Opera	1939-41; 1942-50
Yannopoulos, Dino	Opera	1970-
Zaninelli, Luigi	Theory	1954-59
Zarzeczna, Marion	Supplementary Piano	1962-
Zechiel, Ernest	Theory	1928-33
Zetlin, Emanuel	Violin	1925-28
Zimbalist, Efrem	Violin	1928-68

Faculty for Academic Studies

Name	*Subject*	*Years*
Adler, Lawrence	Head of Academic Department	1924-26
Alwyne, Horace	History of Music	1926-28
Aguilar, Karen Mary Ph.D.	English Literature and English Composition	1972-
Auker, Hazel	Tutor	1961-66
Bally, Georges	French	1926-27
Battin, Isaac L.	Acoustics	1926-27
Beck, Jean B. Ph.D.	French and History of Music	1924-38
Bourdin-Bacher, Marie	French	1926-28
Boyd, Morrison	History of Music	1924-25
Brecht, Harold	Elementary French	1964-65
Connelly, Lawrence	Tutor	1974-
Corwin, Marion	Tutor	1955-61
Daudon, René J.	French	1929-38; 1957-64
de Bros, Esther	German Diction	1973-
de Montoliu, Placido	Spanish and Italian	1933-1940
di Blasi, Maria Rota	Italian	1971-
de Blasi, Sebastiano Ph.D.	Italian	1958-72
Ealer, Sarah Jane	Tutor	1952-56
Eastman, Katherine	English	1929-30
Emgarth, Annette H.	French	1965-66
Englander, Lester	French	1937-41
Fernberger, Samuel	Psychology	1926-32
Field, Eleanor	Tutor	1939-41
Finn, Caesar	Applied Aesthetics	1931-32
Fitzpatrick, Eleanor	Tutor	1951-66
Gaujot, Marguerite	French	1954-55
Gardiner, Walter	Tutor	1951-52
Gerassi, Stepha	German and Russian; Russian Literature	1969-
Gerson, Robert	English Diction	1951-52
Gregoretti, Anna	Italian Diction	1973-
Gregory, Euphemia Giannini	Italian Diction	1938-64
Hadley, Katharine	Tutor	1958-66
Harbeson, William Page	English Composition, Literature and Poetry	1925-33
Harley, Katharine	Tutor	1952-55
Harris, Stephen B.	Tutor	1969-73
Hart, Deborah	Tutor	1974-
King, Gordon C.	English	1925-26
King, Samuel Arthur	English Diction	1924-32
Klarmann, Adolf Ph.D.	Great Books	1958-61
Kormi, Iraj	Tutor	1973-
Krause, Katherine C.	Tutor	1969-70
Lenrow, Elbert	English	1926-32
Ludwig, Elizabeth S.	Tutor	1969-73
McLaughlin, Nancy	Tutor	1951-53
Mauclair, Blanche	French	1954-57
Mayo, Elton B. M.D.	Psychology	1924-26
Motten, Louise	Tutor	1957-59
Nichols, Roy F. Ph.D.	World History	1925-32
Nolan, Patrick J.	English Composition	1970-71
Pavicic, Nick J.	Tutor	1970-73
Padow, Phyllis	Tutor	1973-
Péchin, Marguerite	French	1954-64
Rantz, Jock	English Diction	1946-50
Rawson, Thérèse Casadesus	French	1969-
Saumelle, Minna	Special Diction for Singers	1925-31
Schoenbach, Peter J. Ph.D.	Portuguese and Spanish; 20th Century Latin-American Literature	1974-
Seiver, Lawrence	Tutoring	1970-73
Siena, Daniela	Italian Diction	1970-73
Shaffer, Esther	Tutor	1930-31
Shryock, Richard	World History	1924-25
Shumway, Mary Q. Ph.D.	German	1930-69
Singher, Margareta	French Grammar and Diction	1962-63; 1965-67
Summers, Helen	English	1928-31
Tabuteau, Louise André	French Grammar and Diction	1938-54
Türk, Martha	German	1931-41
Vittorini, Domenico	Italian and Italian Renaissance	1924-29; 1939-58
von Gronicka, Hilda	German Diction	1970-72
Wallace, Robert	Tutor	1957-58
Wehr, Mentzer	Science	1929-32
Weigand, Hermann J. Ph.D.	German	1924-29
Wesner, Mary B.	Tutor	1927-50
Wittman, Jean Frois	French	1924-26
Woldin, Richard	Tutor	1973-74
Wolfson, Nessa	English for foreign students	1974-

The Curtis Institute of Music Administrative Staff, 1924–1974

Directors

Grolle, Johann	*1924-25*
Walter, William E.	*1925-27*
Hofmann, Josef	*1927-38*
Thompson, Randall	*1939-41*
Zimbalist, Efrem	*1941-68*
Serkin, Rudolf	*1968-*

Deans

Spofford, Grace H.	*1924-31*
Bellamann, Henry	*1931-32*

Dean and Administrative Coordinator

Schoenbach, Peter J. Ph.D.	*1973-*

Manager and Artistic Coordinator

Checchia, Anthony P.	*1968-*

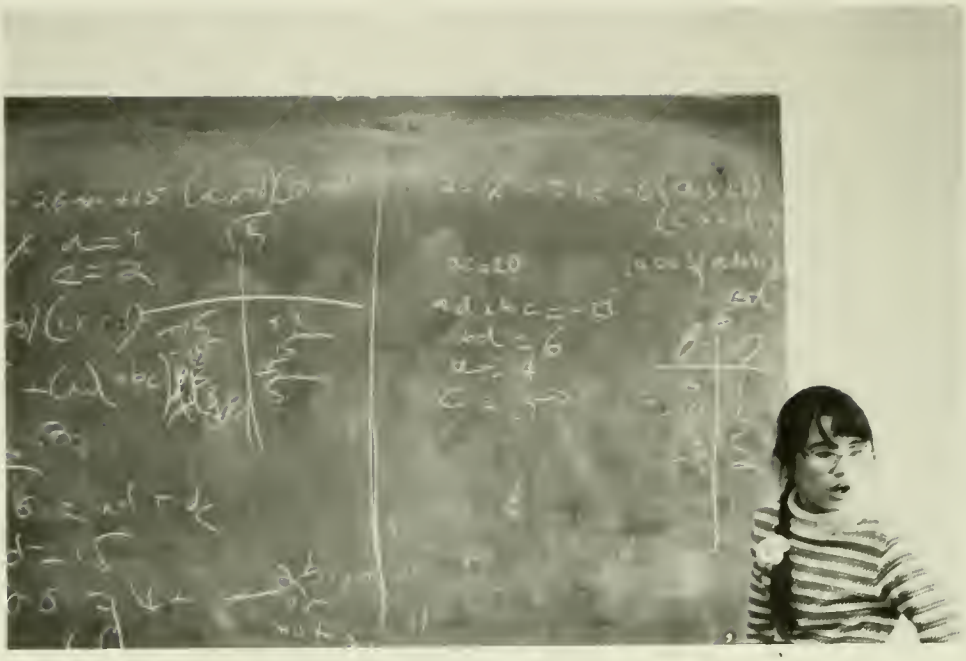
Comptrollers

Eastman, Hiram W.	*1925-35*
Mattis, Jay H.	*1936-68*
Stevenson, Sumner W.	*1968-*

Staff

Adler, Laurence	*1924-25*
Allan, Caroline M.	*1951-56*
Balcom, Margaret	*1933-41*
Barr, Anne M.	*1939-43*
Barth, Joan	*1971-*
Bauer, Dorothy	*1926-27*
Begley, Muriel D.	*1959-60*
Benkert, Margaret	*1927-32*
Betz, Marie	*1936-41*
Borda, Edith K.	*1947-51*
Bowman, Dorothy Lynch	*1928-39*
Brunson, Thelma W.	*1962-*
Burton, Frances	*1936-39*
Camp, Marjorie M.	*1950-51*
Carlton, William C.	*1930-32*
Chamberlain, Inger-Marie	*1969-*
Colgan, Alice E.	*1957-59*
Copley, Richard	*1929-31*
Corliss, Reginald S.	*1950-53*
de Montoliu, Placido	*1933-40*
Demarest, Charles	*1924-32*
Dickey, Josephine	*1937-42*
Driesbach, Martha E.	*1925-27*
Druian, Phyllis Rugg	*1936-46*
Dungan, Harriet P.	*1954-72*
Eichman, Marian D.	*1972-*
Erichson, Elizabeth E.	*1960-68 and 1972-*
Ferguson, Howard T.	*1969-72*
Fickes, Anne M.	*1964-72*
Fisher, Maude	*1930-31*
Frederick, Emma Mae	*1927-44*
Gardner, Ruth P.	*1959-62*
Gibson, Virginia	*1932-36*
Good, Dorothy N.	*1960-64*
Gotlobe, Jack L.	*1954-61*
Grady, Sheila	*1970-72*
Haddad, Sonya	*1968-69*
Hangliter, Nell	*1933-36*
Harmaala, John	*1934-40*
Harris, Goeffrey	*1929-32 and 1935-36*
Hartman, Elizabeth R.	*1946-53*
Henry, Barbara D.	*1973-*
Henshaw, Harold C.	*1953-63*
Hess, Elizabeth H.	*1928-33*
Hettinger, Sarah	*1926-42*
Hewes, Irene Hale	*1927-33*
Hocker, C. David	*1938-39*
Holmes, Patricia	*1947-51*
Hoopes, Helen	*1927-59*
Hopkins, Patricia K.	*1951-54*
Hulbert, Hilda	*1926-27*
Hutt, Elsie	*1929-43*
Johnson, Sigrid C.	*1956-65*
Jones, Doris	*1940-41*
Jones, Helen	*1939-41*
Jones, Mary E.	*1930-33*
Kardon, Donald	*1974-*
Keenan, George	*1928-29*

Kendall, Janet	*1972-*
Kerner, Helen D.	*1942-44*
Lenrow, Elbert	*1929-31*
Llewellyn, Daniel M.	*1963-72*
Lockhart, Florence	*1924-47*
Luck, Andrew	*1932-34*
Lunquest, Mignon	*1927-30*
Lytle, Maud Louise	*1944-72*
McCallip, Emily	*1924-32*
McKnight, Catherine	*1936-41*
Mallett, Laura	*1927-33*
Mann, Alfred	*1939-42*
Mapes, Gordon	*1933-42 and 1955-73*
Martinis, Louise	*1928-34*
Mayer, Elinor	*1926-28*
McClelland, Jim	*1973-*
Meyer, Jane Hill	*1926-61*
Mittnacht, Keo	*1973-*
Myers, Charles E.	*1951-53*
Nice, Ethel Kingsley	*1925-27 and 1931-57*
Nimis, Adela	*1930-31*
Pearson, Evelyn	*1973-74*
Perry, Thomas D. Jr.	*1939-41*
Phillips, Andrew	*1929-33*
Press, Dinorah	*1972-73*
Raymond, Emil	*1927-32*
Rinehart, Lois	*1936-41*
Robbins, Abigail R.	*1944-46*
Saborsky, Elsie	*1928-31 and 1943-47*
Saille, Ella	*1929-42*
Saperton, David	*1927-29*
Schilder, Rosalind	*1972-*
Schlegal, Jeanne E.	*1948-51*
Shaw, Madge	*1928-31*
Shear, Nancy	*1973-*
Shuster, Ethel E.	*1946-49*
Simek, Jean Moore	*1954-56*
Smith, Anne O.	*1956-69*
Speiser, Henriette	*1969-70*
Squire, Helen C.	*1969-73*
Stoer, Margaretta	*1972-*
Stokes, Katharine	*1936-37*
Strasser, William	*1928-42*
Suter, Wilda	*1927-32*
Swartz, Anne	*1928-32*
Swenson, Elizabeth Zandt	*1925-32*
Swenson, Margaret G.	*1925-31*
Taynton, Jesse	*1940-42*
Troll, Eda	*1929-34*
Troll, Lora M.	*1928-35*
Vertner, Jeannette	*1936-38*
Weekley, Shirley	*1973-*
White, Josephine	*1934-38*
Winn, Margorie	*1926-34*
Woods, W. Creary	*1930-38*
Yoshida, Marie	*1974-*
Zimbalist, Efrem Jr.	*1952-54*
Zitzelman, Martha	*1929-32*



Library

During the second academic year (1925-26), Mrs. Bok turned her attention to the establishment of the Library. Following the advice of Dr. William N. C. Carlton of Williams College, an excellent basic collection of books and music was purchased during the next five years. The Library has grown to approximately 50,000 volumes in 1974.

The Library is made up of many collections. The largest of these, 35,000 volumes, is music for performance and study, including the complete works of twenty-five composers as well as authoritative editions of the works of the standard repertoire. The orchestral collection contains over 600 sets of parts and orchestrations for about fifty operas. As a supplement are books and periodicals for reading and reference.

During the summer of 1929, a victrola and duo-art piano, along with records and piano-rolls, were added to the Library. The piano-rolls have been kept, but there is, at present, no piano on which to play them. The record collection has grown steadily to a total of 1800 78's and nearly 2000 LP's. These include recordings of Curtis performances made from 1936 to 1941. During the war years, recording was curtailed. During the 1968-69 academic year, recording of all events in Curtis Hall was resumed. From that date, tapes have been made and are kept in the Library. In the spring of 1973, the Opera Department began video-taping operas it produced. The enlarged library facilities in Knapp Hall will include equipment for viewing these tapes and cases for special exhibits. The listening facilities have been considerably expanded. In addition to turntables and tapedecks with earphones, there is a sound-proof room equipped with speakers.

The Library is steadily increasing its services for current information. In addition to periodicals, there is a large collection of pamphlets and brochures about contests, competitions, festivals, summer activities, concert schedules of major organizations from all over the world, publishers' catalogs, etcetera. There is also a special board listing auditions and job opportunities. This material is in constant use by students and faculty.

The treasures of the Library are the "Special Collections" which Curtis has taken the responsibility to preserve for future generations. Mrs. Zimbalist took a special interest in this part of the Library and her gifts over the years were extensive. These gifts have included musical

manuscripts, letters, early printed books, and first editions. The oldest item in the collection is the organ tablature, the *Praeludia* of Adam Ileborgh, written in 1448, and believed to be the earliest book of organ music with pedal parts. Perhaps the most beautiful of the manuscripts is the holograph score of Bach's Cantata No. 180, *Schmucke dich o liebe Seele.* This particular manuscript was used as the basis for the Bach Gesellschaft edition of the cantata published in 1888, also owned by the Library. Another rare manuscript is that of a *Te Deum* of Liszt, dated May 1867. There are also manuscripts and letters of Barber, Brahms, Menotti, Mozart, Schubert, and Schumann. Printed books include the 3rd edition of Pietro Aron's *Toscanello in Musica* (1529), an important early theory book, and the *Carmina* of Augurellus (1491) which contains the earliest illustration of a viola da gamba. Just a sampling of the important first editions given to the Library by Mrs. Zimbalist are a score of Wagner's *Die Feen*, in an edition privately printed by the King of Bavaria about 1872; a piano-vocal score of Gluck's *Orfeo ed Euridice*, published in Paris by Chambon in 1764; the first edition of the complete set of Bach's *Brandenburg Concerti*, printed in 1850 by Peters of Leipzig; and a set of orchestral parts of Beethoven's *Symphony No. 9*, published by Schott in Mainz, 1826.

In 1930, Mrs. Bok purchased for the Library the Burrell Collection of Wagneriana, at that time the most important group of unedited and unpublished Wagner documents in existence. There are over 800 items, including letters, documents, biographical material, drawings, portraits, and manuscripts.

Another interesting and valuable collection of music was presented to The Curtis Institute in 1935 by the trustees of the Drexel University and the heirs of Charles H. Jarvis. It contains some 1700 volumes, chiefly 19th Century imprints of chamber music, piano, and violin music. Also included are sets of the Breitkopf edition of the complete works of Mendelssohn and Mozart and some valuable early Handel editions. The rare material is housed in a separate "Special Collections Room."

The Library is the richer for collections of music, manuscripts, and memorabilia from former faculty members: Lynnwood Farnam, Josef Hofmann, William Kincaid, Carlos Salzedo, Anton Torello, and Efrem Zimbalist.

Through the years, scrapbooks and clipping files have been maintained which provide a fascinating record of Curtis itself, its faculty, students, and indeed of the musical life of this country.

The librarians who have carried on the work of servicing these collections are: Marjorie Wynn (1927-35); Sarah Hettinger (1935-42); Phyllis Druian (1942-47); Elizabeth Hartman (1947-54); Jack Gotlobe (1954-61); Gordon Mapes (1962-73); and Barbara Henry (1974-).

New Library facilities will make all of this material more accessible and easily usable, not only for Curtis students, faculty, and alumni, but also for the scholarly community in general. This is as it should be, for a description of the Library made in 1939 by Dr. Otto E. Albrecht is as apt today as it was then: "Its treasures . . . are so rich and varied that even a scholar with no classes to attend or practicing to do would require a long time adequately to investigate them." *(Overtones*, December, 1939)

Voice

Marcella Sembrich and Emilio de Gogorza, distinguished members of the Metropolitan Opera, were the leading instructors in voice during the first years. They were assisted by Horatio Connell, Mme. Charles Cahier, and Harriet van Emden. In 1932, illness forced Mme. Sembrich to retire. Queena Mario of the Metropolitan Opera succeeded her. Mr. de Gogorza retired in 1940.

The Institute has always attracted some of the finest vocal teachers and coaches in the world. Guiseppe de Luca, who had been engaged to teach in 1950, died before he could assume his post. Richard Bonelli, also of the Metropolitan, accepted his duties. Among others who have taught in the Voice Department are: Marion Szekely-Freschl, Euphemia Giannini Gregory, Margaret Harshaw, Charles Kullman, Estelle Liebling, Friedrich Schorr, Elisabeth Schumann, and Martial Singher.

Among the vocal coaches have been: Alberto Bimboni, Richard Hageman, Sylvan Levin, Joseph Levine, Martin Rich, Leo Rosenek (for lieder), Franz Rupp (for lieder), Max Pons, Vladimir Sokoloff, and Elizabeth Westmoreland.

A search of the archives of the Metropolitan Opera reveals the names of twenty Curtis students who have become members. Of these twenty, five have studied voice at Curtis with Euphemia Giannini Gregory, who has given Curtis forty-seven years of devoted teaching.

Since 1970, in addition to Euphemia Gregory, the instructors in voice have been Guilio Gari, Margaret Harshaw, and Ellen Rulau.

Guilio Gari has had a long and respected career in the Metropolitan Opera and in the New York City Opera Company.

Ellen Rulau came to the Institute from the Manhattan School of Music.

Margaret Harshaw, a native Philadelphian, has had a fine career in the Metropolitan Opera where she has sung leading contralto roles in Wagnerian operas, and, later, leading soprano roles. She has also been heard in other opera roles both abroad and in this country. In addition to her work at Curtis, she has been a Professor of Music at the University of Indiana since 1962.

Voice Repertoire and Interpretation are currently taught by Sylvia Lee and Vladimir Sokoloff. Sylvia Lee, formerly assistant to Max Rudolf in Cincinnati, came to Curtis in 1970 when Mr. Rudolf began to enlarge the Opera Department. Presently, she teaches Vocal Repertoire and Interpretation exclusively for opera. Vladimir Sokoloff, a graduate of Curtis, has been a member of the faculty since 1938 as a teacher of supplementary piano, as accompanist, and as vocal coach. He is now instructor in Vocal Repertoire and Interpretation exclusively for art songs.

Curtis Students Who Have Become Members of the Metropolitan Opera, 1924–1974

Name	Date of Debut	Role	Curtis Voice Teacher
Alarie, Pierette	December 8, 1945	Oscar—Ballo en Maschera	Schumann
Bampton, Rose	November 28, 1932	Laura—La Giaconda	Connell and Mario
Berini, Mario	November 28, 1946	Faust—Faust	de Gogorza
Blegen, Judith	September 19, 1970	Papagena—The Magic Flute	Gregory
Bodanya, Natalie	May 11, 1936	Micaela—Carmen	Sembrich
Bottcher, J. Ronald	September 16, 1966	Scarus—Anthony and Cleopatra	Gregory
Di Giuseppe, Enrico	June 20, 1969	Alfredo—La Traviata	Bonelli
Guarrera, Frank P.	December 14, 1948	Escamillo—Carmen	Bonelli and Gregory
Jepson, Helen E.	January 24, 1935	Helene—In the Pascha's Garden	Connell
Kirk, Florence	November 29, 1944	Donna Anna—Don Giovanni	de Gogorza and Sembrich
Kraft, Jean	February 7, 1970	Flora—La Traviata	Gregory
Lerch, Louise	November 10, 1926	Countess—Rigoletto	Sembrich
MacWatters, Virginia	June 10, 1953	Adele—Die Fledermaus	
Marlowe, Anthony	January 1, 1940	Sailor's voice—Tristan and Isolde	Connell and de Gogorza
Mittleman, Norman	October 28, 1961	Herald—Lohengrin	Bonnelli and Singher
Moffo, Anna	November 14, 1959	Violetta—La Traviata	Gregory
Petina, Irra	December 28, 1933	Schwertleite—Die Walküre	van Emden
Troxell, Barbara	December 28, 1950	Inez—Il Trovatore	Schumann
Uppman, Theodore	November 18, 1953	Pelleas—Pelleas et Melisande	Wilson
Valente, Benita	September 22, 1973	Pamina—The Magic Flute	Singher

Opera Department

At The Curtis Institute of Music opera has always been an integral part of the students' training in Voice. Marcella Sembrich and Emilio de Gogorza, both internationally acclaimed, brought to their students a knowledge and love of opera resulting from their highly successful careers. Beginning in 1931, Boris Goldovsky, a graduate of the Institute and son of Lea Luboshutz, coached until 1937 when he went on to build his own opera company.

As early as May 12, 1929, a student production of D'Albert's *Tiefland* was presented in two performances at the Academy of Music. Artur Rodzinski conducted and Wilhelm vonWymetal staged the production.

When the Institute affiliated with the Philadelphia Grand Opera Company in the 1929-30 season, the Department was directed by Emil Mlynarski with Wilhelm vonWymetal as stage director. During this period, Curtis students participated in the following productions of the opera company: The American premiere of Eugene Gossens' one act opera *Judith* (December 26, 1929), *Pagliacci, Cavalleria Rusticana, Le Jongleur de Notre Dame, Aida, Die Entfuhrung aus dem Serail*, and the American premier of Alban Berg's *Wozzeck* conducted by Leopold Stokowski on March 19, 1931.

The students were fortunate in having Leopold Stokowski with his vital interest in the Institute, anxious to give them the opportunity to participate in his productions of opera with The Philadelphia Orchestra. Excellent performances in April 1930 of Schonberg's *Die Glückliche Hand* were given at the Metropolitan Opera House in Philadelphia and later at the Metropolitan in New York. Sylvan Levin, a graduate of The Curtis Institute and a fine conductor, rehearsed the cast for Mr. Stokowski.

In 1930-31, more than twenty students appeared in twenty operas, playing 100 roles of which six were leading ones.

The arrangement between The Curtis Institute of Music and the Philadelphia Grand Opera Company ended during the depression of the early 1930's. Emil Mlynarski retired in May 1931. Fritz Reiner succeeded Mlynarski in the Opera Department and was also Conductor of the orchestra.

In the Academy of Music, Fritz Reiner conducted the performances of *Il Barbiere di Siviglia* in 1935, and on April 1, 1937 the world premiere of Gian Carlo Menotti's first opera, *Amelia Goes to the Ball*, together with *Le Pauvre Matelot* by Darius Milhaud.

The Philadelphia Opera Company, founded by Sylvan Levin and David Hocker in 1937, provided more Curtis students with experience in a professional opera company. Among its productions was the world premiere on stage of another opera by Gian Carlo Menotti, *The Old Maid and the Thief.* The roles of the old maid and the thief were sung by Gabrielle Hunt and Robert Gay. Miss Todd was sung by Hilda Morse. All three were Curtis students. This comic opera, commissioned by The National Broadcasting Company, was first performed on the radio April 22, 1939.

John Wolmut, previously stage director of the Philadelphia Opera Company, joined the opera department at Curtis in 1942-43 and continued until 1950. Dr. Herbert Graf who fled from Europe in 1934, became head of the department in 1950 and remained in that post until 1960 when he resigned to become head of the Zurich Opera Company. During his years at Curtis, he was also stage director of the Metropolitan Opera.

As part of the commemorations of the Institute's twenty-fifth anniversary, Efrem Zimbalist conducted an evening of opera at the Academy of Music on January 6, 1949. John Wolmut was the stage director and Elizabeth Westmoreland was the associate music director. The operas were: Menotti's first opera, *Amelia Goes to the Ball;* Leoni's *L'Oracolo;* and "The Letter Scene" from *Eugen Onegin* by Tschaikovsky.

In 1956, Herbert Graf staged Efrem Zimbalist's opera, *Landara.* It was composed as an eightieth birthday gift for Mary Curtis Zimbalist and two all-student performances were conducted by the composer in the Academy of Music.

In 1958, Dr. Graf staged Puccini's *Sour Angelica* and *Gianni Schicchi.*

Martial Singher, the former Metropolitan Opera baritone, became head of the Opera Department when Herbert Graf left in 1960. Mr. Singher inaugurated the practice of presenting scenes from operas, and, on occasions, whole acts from standard repertory as experiences in opera training. These were given as opera class productions within the limitations of Curtis Hall, a small concert auditorium, until the workshop was constructed above Curtis Hall. In 1961, Mr. Singher staged *Cosi Fan Tutte, Il Barbiere di Siviglia* in 1963, and *La Boheme* in 1964. Three Curtis graduates, now members

of the Metropolitan Opera, had their first training for opera with Martial Singher: Judith Blegen, Norman Mittleman, and Benita Valente.

In 1970, Rudolf Serkin invited Max Rudolf, then conductor of the Cincinnati Symphony Orchestra, to enlarge the training for careers in opera. Students under twenty-six years of age who had previously studied elsewhere were admitted to Curtis for additional training.

Mr. Serkin and Mr. Rudolf collected a strong faculty and staff. The success of the plan was apparent from the beginning.

Under Mr. Rudolf's direction, Wolf-Ferrari's *The School for Fathers* was presented in 1971. It was followed by Handel's *Rodelinda* and a spectacular performance of Richard Strauss' *Ariadne auf Naxos* in 1973. That same year, Mr. Rudolf returned to the Metropolitan Opera to continue his work there.

In September 1973, Dino Yannopoulos accepted the responsibility as head of the Opera Department and continued as stage director. Under his leadership, Stravinsky's *The Rake's Progress*, Mozart's *The Abduction from the Seraglio*, and Donizetti's *Don Pasquale* were produced. These seldom-performed operas—each a masterpiece in its own right—were given at the Walnut Street Theatre, Philadelphia, with the Curtis Symphony Orchestra in the pit. These productions made a contribution to the musical experience of the community.

During the 1973-74 year, four operas of the regular repetoire were produced in the Curtis Studio: *Tosca*, *Barber of Seville*, *Rigoletto*, and *Traviata*.

Since 1970, few changes have been made in the Opera Department's personnel. For 1974-75, the faculty includes: Dino Yannopolis (Head of the Opera Department and Stage Director); David Effron (Principal Conductor of the Opera Department); Margaret Harshaw (Vocal Instructor); Otto Guth (Instructor in charge of the Special Studies Program of the Opera Department); Thomas Fulton (Assistant Conductor and Coach); Chris Macatsoris (Coach); Felix Popper (Coach); Rhoda Levine (Drama and Dance Instructor); Anna Gregoretti (Italian Diction); Thomas Grubb (French Diction); Esther de Bros (German Diction); Anthony P. Checchia (Artistic Coordinator and Manager).

Piano

At The Curtis Institute of Music, the study of piano has received great emphasis. Josef Hofmann was the leader of the piano faculty from 1924 until his resignation in 1938. From 1927 to 1938, he was also the Director of the Institute.

Mr. Hofmann, a recognized master of the keyboard, was particularly distinguished for his teaching. He initiated and encouraged the superior quality of the program which has been carried on by such fine teachers as Wilhelm Bachaus, Jorge Bolet, George Boyle, Berthe Bert, Abram Chasins, Austin Conradi, Harry Kaufman, Alexander Lambert (until his death in 1929), Lee Luvisi, Benno Moisevitch, Mieczyslaw Munz, Nadia Reisenberg, Moriz Rosenthal, David Saperton, and Isabelle Vengerova. During the first year of the school, Angela Diller, the founder of the Diller-Quaile method, was also a member of the faculty; and Wanda Landowska taught the harpsicord (1925-28).

Rudolf Serkin joined the piano faculty in 1939, combining, like so many master teachers at the Institute, extensive concertizing with brilliant teaching. In 1968, Mr. Serkin added to these activities the duties of Director of the Institute.

In addition to the Director, the present faculty includes Mieczyslaw Horszowski, Seymour Lipkin, and Eleanor Sokoloff. Even before his New York debut at the age of fourteen, Mr. Horszowski had made a number of concert tours of Europe. His international reputation as pianist and teacher is of the highest order. Mrs. Sokoloff is a graduate of The Curtis Institute and was a student of David Saperton. Mary Bok arranged for Eleanor and her husband, Vladimir Sokoloff (also a Curtis graduate and a student of Kaufman) to study two-piano repertoire with Harold Triggs and Vera Brodsky. Seymour Lipkin, also a graduate of Curtis, studied with David Saperton, Jorge Bolet, Mieczyslaw Horszowski, and Rudolf Serkin.

Organ

Attention to the organ at The Curtis Institute of Music reflects a special interest shared by the founder and her father, Cyrus H. K. Curtis.

Lynnwood Farnam, the first instructor, was a distinguished Canadian organist and teacher. He had established his work on a firm basis before his untimely death in 1930. Dr. Clarence Dickinson taught the organ students for the remainder of the term, and Fernando Germani was appointed to the faculty at the beginning of the 1931-32 academic year.

On the recommendation of Leopold Stokowski, an early addition to the study of organ and composition was the study of campanology at the Bok Singing Tower in The Mountain Lake Sanctuary, Lake Wales, Florida. Anton Brees, the Belgian carillonneur, taught the course from 1929 until 1933. Among his students were Lawrence Apgar, Samuel Barber, Robert Cato, Alexander McCurdy, Jr., Gian Carlo Menotti, Remy Mueller, Nino Rota, and Carl Weinrich.

In 1933, the teaching of organ and carillon was suspended. Two years later, when Alexander McCurdy, Jr., a student of Lynnwood Farnam, became instructor in organ, it was decided not to reinstate the study of carillon. In addition to the mastery of the organ, Dr. McCurdy trained his students to be choirmasters; encouraged them to study voice; coached them to conduct from the console; and taught them anthem and oratorio accompaniments.

Alexander McCurdy was also organist and choirmaster at the First Presbyterian Church in Philadelphia for forty-four years and taught for twenty-five years at Westminster Choir College in Princeton, New Jersey.

Dr. McCurdy continued in his position until 1972 when his student, John Weaver, assumed the post. Mr. Weaver is continuing the breadth of instructions developed by Alexander McCurdy. He is also organist and choirmaster of the Madison Avenue Presbyterian Church, New York City.

Violin

Carl Flesch was instructor of Violin at Curtis from 1924 to 1928. One of the world's foremost teachers and performers, he set the tone for the equally distinguished artists who followed.

Leopold Auer, who taught Efrem Zimbalist, Jascha Heifetz,

Mischa Elman, and Toscha Seidel, came to the Institute in 1928 and remained until his death in 1930 at the age of eighty-five. Mr. Auer's long and distinguished career endeared him to students and audiences the world over.

Efrem Zimbalist joined the violin faculty in 1928 and taught for forty years. Although he accepted the duties of Director of the Institute June 1, 1941, he continued to teach and to compose until his retirement in May 1968.

During the first ten years, other members of the violin faculty were: Vera Fonaroff, Frank Gittleson, Richard Hartzer, Sacha Jacobinoff, Michael Press, and Emanuel Zetlin. Lea Luboshutz taught from 1927 until her retirement in 1947. Alexander Hilsberg joined the department in 1930 and remained for twenty-three years. For one season (1936-37), Ruvin Heifetz, father of Jascha, also taught at Curtis.

In addition to the years of teaching Efrem Zimbalist gave to students of violin, their opportunities have also been increased by Ivan Galamian who joined the faculty in 1944 and continues to teach. Mr. Galamian has great skill in developing the best in each student while correcting his difficulties. Mr. Galamian was born in Tahrig, Persia in 1906; graduated from The Moscow Philharmonic Institute in 1922; and then studied with Lucien Capet in Paris in 1923-24. He gave recitals in France and Germany before emigrating to the United States. He is presently on the staff of the Juilliard School of Music as well as The Curtis Institute of Music.

Oscar Shumsky, a student of Efrem Zimbalist, was graduated from Curtis in 1936, and returned to teach from 1961 to 1965.

In addition to Ivan Gamamian, there are currently four other teachers of the violin—all graduates of The Curtis Institute of Music.

Jascha Brodsky, student of Efrem Zimbalist, joined the faculty in 1956. He has played first violin in the Curtis String Quartet since 1932. Jaime Laredo joined the faculty in 1971. He studied with Mr. Galamian. Yumi Ninomiya Scott, who has played second violin in the Curtis String Quartet since 1969, began to teach the following year. She studied with Mr. Galamian and Paul Makanowitzky. Arnold Steinhardt, also a student of Ivan Galamian and a member of the Guarneri Quartet, graduated from the Institute in 1959. He joined the faculty for Chamber Music in 1968 and for violin 1972.

Viola

During the 1924-25 season, Louis Svecenski was appointed to teach viola. Louis Bailly arrived shortly afterward to become a force at The Curtis Institute. Mr. Bailly was the instructor of viola and leader of chamber music from 1925 to 1941. William Primrose joined the faculty in 1942 and remained until 1951.

Karen Tuttle became Mr. Primrose's assistant even before her graduation from Curtis, succeeded him in 1951, and taught for four years.

The present faculty for the viola are graduates of The Curtis Institute. Max Aronoff was the first student to enter the building the day the first classes began. He taught from 1929 to 1943 and rejoined the faculty in 1956. Mr. Aronoff is a founding member of the Curtis String Quartet. As founder of The New School of Music, he has divided his time between teaching and training string players for orchestras.

Joseph de Pasquale (Curtis '42) joined the faculty of the Institute in 1964. He had studied with Aronoff, Bailly and Primrose and was formerly principal violist in the Boston Symphony Orchestra. He is now principal violist with The Philadelphia Orchestra and a member of the de Pasquale Quartet.

Michael Tree joined the faculty in 1968 and is a member of the Guarneri Quartet. Mr. Tree also was graduated from The Curtis Institute of Music, where he studied violin with Lea Luboshutz and Efrem Zimbalist.

Violoncello

During the first season, the instructors in violoncello were Horace Britt and Michael Penha, the solo violoncellist of The Philadelphia Orchestra. At the beginning of the second season (1925-26), Felix Salmond, the London-born graduate of the Royal College of Music joined the faculty and continued to teach until his resignation in 1943. For several years he was assisted, in turn, by his students, Stephen Deak, Leonard Rose, and Orlando Cole. Felix Salmond was not only one of the most distinguished violoncellists of his time, but as a teacher at both The Curtis Institute and the Juilliard School of Music, he had an unequalled influence on a generation of highly-gifted students.

Emanuel Feuermann joined the faculty in 1941. What was expected to be long tenure was cut short the first season by his tragic

death in 1942 at the age of thirty-nine. His career was short, but he is placed among the greatest of all string players.

Mr. Feuermann was succeeded by another great violoncellist, Gregor Piatagorsky, who remained with the Institute until 1951 when the demands of his concert schedule forced him to resign. His place was taken by a graduate of the school, Leonard Rose, then beginning his own distinguished solo career. Like Felix Salmond, he was also teaching at Juilliard. In 1953, he was joined by Orlando Cole. Because of the pressures of concertizing, he resigned in 1963, and Mr. Cole assumed the faculty post.

Orlando Cole has been associated with The Curtis Institute from its first year, as a student and then as a teacher with the longest tenure among the instructors of violoncello. He is also a founding member of the Curtis String Quartet. Mr. Cole has had the pleasure of seeing his son, David, graduate as one of his students.

Previously a student of Emmet Sargent and Emanuel Feuermann, David Soyer was appointed to the faculty for violoncello in 1968. Mr. Soyer is also the 'cellist of the Guarneri Quartet.

Double Bass

From 1926 to 1942 and from 1947 to 1948, Anton Torello taught double bass at The Curtis Institute of Music. His tenure as principal double bass player of The Philadelphia Orchestra was longer, from 1914 to 1948. Carl Torello (Curtis '35) also a member of The Philadelphia Orchestra from 1934 to the present time, was a substitute for his father, Anton Torello from 1942 to 1947. Roger M. Scott (Curtis '41) has been principal double bass player of The Philadelphia Orchestra since 1948 and has been on the faculty of The Curtis Institute of Music during this same period.

They have had the distinction of being among the first performers and teachers in the country to stress the solo qualities of their instrument.

Individual and class instruction with participation in solo, class, chamber music, opera, and orchestra performances have provided their students with experience in many kinds of playing. This multi-faceted approach has resulted in the development of a significant number of nationally recognized instrumentalists and teachers who have continued this long tradition of fine musicianship.

Harp

Carlos Salzedo taught harp at The Curtis Institute of Music from 1924 until his death in 1961. He was graduated from the Bordeaux Conservatory and from the Paris Conservatory, where he won first prize both for harp and piano.

Salzedo was brought to this country by Gatti-Casazza and Toscanini to be solo harpist at the Metropolitan Opera. After several years, he left the opera company and became a leading soloist both in this country and abroad before he began his illustrious teaching. He was the first to bring attention to and respect for the harp from conductors and musicians. Very little had been composed for the harp before his time, and Mr. Salzedo composed and transcribed, with impeccable taste, many works constantly performed in the harp repertoire today. Mr. Salzedo designed and supervised the construction of his own harp, which has become a model for contemporary harps. Carlos Salzedo was a master teacher who not only passed on the traditions of great music but added to them and taught his students to be fine performers as well as master teachers. His work at The Curtis Institute and the work of his students world-wide have created a new chapter in the history of an old instrument.

Edna Phillips, a student of Carlos Salzedo and a graduate of the Institute, was the first woman to become a member of a major orchestra in this country. Leopold Stokowski invited her to join The Philadelphia Orchestra as first harpist in 1930. After a brilliant career, she left the Orchestra in 1946.

Mr. Salzedo established The Harp Colony of America at Camden, Maine where students from all over the world come to study during the summer. He appointed Alice Chalifoux, first harpist of The Cleveland Orchestra, to carry on his work there. Miss Chalifoux arrived in Camden a few days after his sudden death. The Colony has now completed its forty-third year and continues successfully. Alice Chalifoux is assisted in teaching at the Colony by her niece, Jeanne Chalifoux. Both artists were students with Carlos Salzedo at The Curtis Institute from which they graduated in 1934 and 1951, respectively.

Marilyn Costello, first harpist of The Philadelphia Orchestra and a graduate of the Institute, currently teaches harp at her alma mater as successor to Mr. Salzedo.

Flute

William Kincaid, generally recognized as the outstanding flutist of his time, was the first instructor of flute at The Curtis Institute of Music. He had been a student of the renowned French flutist, George Barrere, and had joined The Philadelphia Orchestra in 1921 as solo flutist. Mr. Kincaid taught from 1924 until forced by ill health to retire in 1967.

Mr. Kincaid selected John Krell, a Curtis graduate and member of The Philadelphia Orchestra, to succeed him. Mr. Krell resigned from the Institute in 1971 to write *Kincaidiana*— A Flute Player's Notebook.

In 1970, Murray Panitz was named solo flutist of The Philadelphia Orchestra and was invited to teach at the Institute. Mr. Panitz had studied with Joseph Mariano, an early graduate of Curtis, who is now on the faculty of the Eastman School and who was formerly principal flutist of the Rochester Philharmonic Orchestra.

A large number of solo flutists in leading orchestras throughout the United States are former Curtis students of Mr. Kincaid and his successors.

Oboe

Marcel Tabuteau, a graduate of the Paris Conservatory, first played the English Horn in the New York Symphony (the present Philharmonic) under Walter Damrosch. In 1907, he became solo oboist at the Metropolitan Opera under Toscanini and in 1915, he joined Stokowski and The Philadelphia Orchestra. In 1925, he came to The Curtis Institute to teach oboe and to develop a woodwind ensemble, which he led until his retirement in 1954.

Twelve years after the founding of the Institute, about seventy-five percent of the woodwind sections of American orchestras were made up of former Curtis students. Tabuteau had created a school of oboe playing that set new standards. It brought renown to himself and great opportunities to his students.

John de Lancie succeeded Marcel Tabuteau as first oboist with The Philadelphia Orchestra and as instructor of oboe at The Curtis Institute of Music. He had entered the school in 1936 to become Mr. Tabuteau's student and was graduated in 1940. In 1950, he helped organize The Philadelphia Woodwind Quintet. In 1965, he succeeded William Kincaid as director of the Woodwind Ensemble at The Curtis Institute.

Clarinet

At The Curtis Institute of Music, the study of the clarinet has been greatly influenced by Daniel Bonade who taught eight years: 1924-28, 1931-33, and 1940-42. He was succeeded by Lucien Cailliet (1928-30); Louis de Santis (1930-31), Robert McGinnis (1934-40), Bernard Portnoy (1943-47), Ralph MacLane (1947-51), and Anthony Gigliotti (1951-).

Mr. Gigliotti (Curtis '47) has played with The Philadelphia Orchestra for twenty-five years and is its solo clarinetist. Since woodwind instruments are really an extension of the human voice, the direct relationship between singing and playing is taught by Mr. Gigliotti. Precise physiological terms have replaced vague terminology in teaching the concepts of breath control and tone production.

Long hours spent by Mr. Gigliotti in helping his students with faulty or inadequate equipment have resulted in improvements on the clarinet, ligature, and mouthpiece. Mr. Gigliotti is a consultant to the Selmer Instrument Company, and helped to develop the Series 10G clarinet which he plays in The Philadelphia Orchestra.

Former students of the clarinet at Curtis occupy important posts from Israel to Hong Kong as well as in the United States.

Bassoon

J. Walter Guetter, the first instructor of the bassoon at Curtis (1925-32), was a member of the illustrious family of Guetter and Moennig, makers of string and wind instruments for centuries. He brought to the first students a nobility of tone and phrasing that is still a model for bassoonists who treasure the Victor 78's made under Stokowski's direction. During the periods 1928-39 and 1944-46, Mr. Guetter's assistant, Ferdinand Del Negro, also taught bassoon and contrabassoon.

Simon Kovar taught the bassoon at Curtis from 1939 to 1942, the year in which the entire Wind Department was discontinued because of the war.

Sol Schoenbach, a student of Simon Kovar, who had been appointed to The Philadelphia Orchestra in 1937, joined the Curtis faculty in 1943, and in 1944 found himself in the same infantry regiment with one of his students.

Ferdinand Del Negro again taught from 1944 to 1946 when Mr. Schoenbach returned from the war to The Philadelphia Orchestra

and to the faculty of The Curtis Institute of Music.

Sol Schoenbach left The Philadelphia Orchestra in 1957 to become Executive Director of the Settlement Music School where he continues with outstanding success.

In response to the many technical problems that bassoonists have to cope with, Mr. Schoenbach introduced such additions to the instrument as a high E key, coupling of low E/F, low C#/D# trill and other improvements. These could not have been accomplished without the expertise of W. Hans Moennig. For his students, Sol Schoenbach has written several bassoon works, a Solo Book, an editing of Weber's *Concerto in F*, a transcription of Ravel's *Alborado del Grazioso,* 10 Vilvaldi Bassoon Concerti with piano accompaniments realized by William Winstead, a Curtis graduate, and a book of 20th Century Orchestra Studies.

Because of their training and talent, graduates in bassoon at the Institute continue to fill chairs (in most instances, the first chair) of orchestras around the world and to teach in universities and conservatories throughout the United States.

Horn

Anton Horner, a member of The Philadelphia Orchestra, taught horn at The Curtis Institute of Music from 1924 to 1942. James Chambers, one of his students, taught during World War II. In 1946, another of his students, Mason Jones, succeeded Mr. Chambers and continues in that position. During these years, Mr. Jones has also been principal horn player of The Philadelphia Orchestra.

Both Mr. Chambers and Mr. Jones followed their celebrated teacher's concept of tone production-sonorous, with emphasis on legato phrasing. Mr. Horner was the first American player to take part in the development of the silver double horn, which combines two single horns into one instrument. Both Mr. Chambers and Mr. Jones use the silver double horn.

Since 1967, Mason Jones has taught the brass ensemble. He has also introduced horn ensemble sessions which are extremely important because most classical horn writing is in four-part harmony. He also collects and plays antique horns.

Graduates of the Curtis have dominated the Horn Section of The Philadelphia Orchestra for decades, and their influence has been felt in other major orchestras.

Trumpet

Saul Caston set the high standard of musicianship for students of the trumpet whom he taught at The Curtis Institute of Music from 1924 to 1942.

Mr. Caston shared with the men who followed him, namely, Samuel Krauss (1947-68) and Gilbert Johnson (1969-) the distinction of occupying the first desk of the Trumpet Section of The Philadelphia Orchestra.

Samuel Krauss learned from his Supplementary Piano lessons with Martha Masséna and William Harms, Josef Hofmann's idea of practicing sustained notes and trills. He adapted them in his own practice and teaching to good effect.

Gilbert Johnson stresses not only musicianship and technique, but ensemble playing within the group of trumpet players.

The standard set by Mr. Caston has continued to be the hallmark of the trumpet faculty. Curtis graduates in Trumpet are distinguished members of fine orchestras and successful teachers.

Trombone and Tuba

Since 1924, playing the trombone and tuba has been taught by the following instructors: Gardell Simons (trombone) 1924-30; Paul Lotz (trombone) 1925-26; Philip Donatelli (tuba) 1928-42; Charles Gerhard (trombone) 1931-42; Charles Gusikoff (trombone and brass ensemble) 1947-66; Henry Smith (trombone, tuba, and brass ensemble) 1966-67; M. Dee Stewart (trombone) 1967- ; Abe Torchinsky (tuba) 1967-72; Glenn Dodson (trombone) 1969- ; and Paul Krzywicki (tuba) 1972-

The instruction on these instruments includes not only private lessons, but a weekly class as well. Initiated by Mr. Stewart, the class covers the entire standard orchestral literature and explores the sizable listing of trombone ensemble literature. Compositions and arrangements for trombone ensembles with publication possibilities are explored. Also studied is the orchestral literature for tenor tuba and bass trumpet.

Important posts occupied by former Curtis students of the trombone and the tuba range from solo instrumentalists with the La Scala Opera Orchestra and The Columbia Symphony Orchestra (Bogotá) to first chairs of fine orchestras in this country and teaching positions in a variety of educational institutions.

Percussion

The highly respected and beloved Oscar Schwar taught the percussion instruments at The Curtis Institute from 1925 until 1942. Members of the audiences of The Philadelphia Orchestra do not forget the rapt attention he gave the conductors and the joy he showed when he played his tympani.

Like Mr. Schwar, his successors at The Curtis have been principal percussionists of The Philadelphia Orchestra. He was followed by Leonard Schulman (1947-50); David Grupp (1950-53); Fred Hinger (1953-68). The current instructor, Gerald Carlyss, was appointed in 1968. Like Mr. Schwar, he plays the tympani with distinction.

In his teaching, Mr. Carlyss emphasizes musicianship and playing musically as well as the techniques of teaching percussion instruments. He gives careful attention to full utilization of the particular sound of each specific instrument and to the blending of that sound with ensembles or the entire orchestra.

Instruction in maintaining and repairing the numerous percussion instruments used in the modern orchestra is also an integral part of his teaching.

Theory and Composition

During the first two years, Rosario Scalero taught not only composition and history of music but also theory. Angela Diller, founder of the Diller-Quaile School and Method, taught piano as well as theory for the first year. Renée Longy and Anne-Marie Soffray came to teach solfège. Their years of teaching developed scores of devoted and grateful students. Renée Longy taught until 1941; Mr. Scalero retired in 1946; and Anne-Marie Soffray continued to teach until her death in 1957.

By the third year, interest had grown in the courses which comprise Music Theory. They are theory fundamentals, counterpoint, solfège, analysis (music from the ninth to the twentieth century), and twentieth century music. So Mr. Scalero could concentrate on teaching composition. Reginald Owen Morris was appointed to the faculty for Music Theory. Mr. Morris had received his training at the Royal College of Music, London and then taught harmony and composition there. He was assisted in 1926-28 by Herbert Sumsion; then by Ernest Zechiel in 1928-33. In 1939, Richard Stöhr from Vienna became instructor in theory with Constant Vauclain who had just graduated from Curtis and showed consummate ability to teach composition as well as theory. Mr. Vauclain remained on the faculty until 1963.

George Rochberg taught form and analysis at Curtis from 1948 to 1954 and then began to teach at the University of Pennsylvania. Luigi Zaninelli (Curtis '55) taught theory for two years and was succeeded by Dr. Matthew Colucci who remained at the Institute until 1971.

Rudolf Serkin increased the emphasis given to theory by Mary Bok, and selected Robert Levin, a student of Nadia Boulanger, to assist in this endeavor (1968-73).

During the current year, the teachers of theory are: Edward Aldwell, Ford Lallerstedt, David Loeb, and Annie Petit.

Gian Carlo Menotti taught composition from 1941 to 1955 and continued alone after Mr. Scalero retired in 1946. He was succeeded by Bohuslav Martinu, who remained one year.

Vittorio Giannini was instructor from 1956 to 1960. Illness forced him to take a leave of absence for three years and Constant Vauclain took over his work. Mr. Giannini remained only one year after his return and resigned in 1964. Nicholas Flagello

taught until 1965.

Currently, compositon is taught by Myron Fink, who also teaches at Hunter College.

As instructor of composition from 1924 to 1946, Rosario Scalero exerted great influence. He had studied with Eusebius Mandyszewski, a student of Johannes Brahms and had won the Distinguished Academicians Award at the Royal Academy of St. Cecilia in Rome. He was also a founder of the Societa de Quartetto. Demonstrating the attributes Mrs. Bok wished in the faculty, he was a scholar, untiring as a teacher, and demanding, yet respectful of individuality.

Many of his students have not sought the career of the composer, but have become musicologists or distinguished teachers. Among those who have composed, there is wide variety.

Samuel Barber taught composition and Madrigal Chorus at Curtis from 1938 until 1946, and since then has concentrated on composing songs, chamber music, symphonies, and operas. His second opera, *Anthony and Cleopatra*, produced in 1966, was his Opus 40.

Marc Blitzstein's *The Cradle Will Rock* was a success on Broadway and was followed by *Regina*, an operatic version of Lillian Hellman's *The Little Foxes*.

Edith Evans Braun both composed choral music and taught Elements of Music at the Institute from 1944 to 1969.

Lukas Foss succeeded Schoenberg as professor of composition at the University of California at Los Angeles and taught there for ten years. As Conductor and Music Director of The Buffalo Phiharmonic Orchestra, he has strongly supported composers of the *avant-garde*. His own compositions are award-winning and in the contemporary idiom.

Robert Kelly combines composing with teaching compositon at the University of Illinois at Urbana-Champaign.

Gian Carlo Menotti is internationally known for his operas, his librettos, and the unique productions of his own works.

George Rochberg's compositions have been widely played, and at the University of Pennsylvania he was chairman of the Department of Music (1960-68) and now continues as professor of music.

Nino Rota has become one of the leading composers for the Italian and American cinemas.

Constant Vauclain is an associate professor in the Department of Music at the University of Pennsylvania.

Two students of conducting have gone on to win acclaim as composers. Leonard Bernstein studied solfège with Renée Longy (Miquelle), orchestration with Randall Thompson, and conducting with Fritz Reiner. Vincent Persichetti, who also studied conducting with Fritz Reiner, has been chairman of the Composition Department at the Juilliard School since 1963.

Mary Bok tried to provide talented teachers for talented students. She worked to train not only performing artists but teachers and composers as well. She believed the future of music obviously required the study and teaching of composition.

Supplementary Piano

This exceptional course is required of all students excepting those who are accepted as piano majors. The purpose of this requirement is to develop general musicianship in those who sing or play other instruments.

During the first twenty years of the Institute, instructors included Jeanne Behrend (1936-43), William Harms (1931-40), and Vera Resnikoff (1925-32 and 1938-40), all students of Josef Hofmann; Eleanor Sokoloff (1936-49), a student of David Saperton; and Vladimir Sokoloff (1938-46 and 1948-68) who studied accompanying with Harry Kaufman. Mr. Sokoloff was asked especially to teach the organ students.

The four instructors who now give this important course are graduates of Curtis. Martha Halbwach Masséna, a student of Josef Hofmann, began to teach and to accompany even before her graduation. Freda Pastor, a student of David Saperton and Harry Kaufman, joined the faculty in 1937. Marian Zarzeczna has taught at Curtis since 1962. She studied with Mieczyslaw Horszowski. Diedre Irons, who studied with both Mr. Horszowski and Rudolf Serkin, has been teaching supplementary piano since 1969.

Orchestra Department

The student orchestra of The Curtis Institute of Music is well known and its relationship with The Philadelphia Orchestra is now a half-century old. Prior to the founding of the Institute, The Philadelphia Orchestra drew its musicians from Europe, seldom from America. Now, American orchestras are almost entirely American-trained. Before 1930, American students went to Europe for study; now it is not necessary. The Institute played a major role in this change.

In his monumental study of the growth of the symphony orchestra in America, *Orpheus in the New World*, Philip Hart writes: "Many elements have gone into the making of the Philadelphia sound—the acoustics of the Academy of Music, the selection of superb individual virtuosos (sic) and their blending into the ensemble, and a tradition of instrumental quality fostered by a symbiotic relation between the orchestra and The Curtis Institute of Music."

He elaborates on this theme—speaking of the harmony this relationship has developed within The Philadelphia Orchestra itself. "This cohesive *esprit de corps*," he writes, "has been fostered by the fact that over sixty percent of them had studied with current or past members of the orchestra, either privately or at The Curtis Institute of Music, a circumstance contributing to the orchestra's artistic quality and continuity.

From the first planning The Curtis Institute of Music, Mrs.

Bok had sought advice of Leopold Stokowski. Mary and Edward Bok had been his friends at least eight of the ten years he had then been conducting in Philadelphia. Some of the results of this friendship are described in a letter to Cary Bok from Orville Bullitt, written in 1967 when Mr. Bullitt was Chairman of the Board of Directors of The Philadelphia Orchestra.

> "Mr. Bok who always gave anonymously and was the 'unknown donor,' in 1916 pledged that he would make up the annual deficit of the Orchestra each year until an Endowment Fund was raised. This deficit ran as high as $54,000 a year.
>
> "Mr. Stokowski once told me of his first meeting with your Father. When Stokowski came to Philadelphia he was not permitted to rehearse in the Academy, but had to crowd the whole Orchestra into a small room. He felt that such conditions were impossible and that he could never develop a great Orchestra. He recalled that one night a stranger came to his dressing room after the concert and said, 'I understand you have no good place for rehearsals. My name is Edward Bok.' From then on your Father was a tower of strength to Stokowski. He made arrangements that the Academy would allow at least one rehearsal before a concert and, finally, talked them around to letting all rehearsals be held there. Mr. Bok then guaranteed the deficit, but told Mr. Stokowski that that was not a permanent solution for the Orchestra's problem and that we should have at least a $2,000,000 Endowment Fund, the drive for which he proceeded to organize. "I have often heard this account, but I suppose there are few now left who know about it, but in Stokowski's words, 'we would not have had the great Philadelphia Orchestra without Mr. Bok.' "

Leopold Stokowski's interest in youth and education were naturally well received by Mary Bok. As first conductor of the student orchestra, he chose Michael Press (1924-25) and Thaddeus Rich (1925-26) to be associate conductors.

Teaching the various instruments were: Daniel Bonade (clarinet); Saul Caston (trumpet); Philip Donatelli (tuba); William Guetter (bassoon); Anton Horner (horn); William Kincaid (flute); Oscar Schwar (tympani and battery); Gardell Simons (trombone); Marcel Tabuteau (oboe); and Anton Torello (bass). As a teaching procedure, Mr. Stokowski asked these instructors to sit beside their

students and to participate in the rehearsals.

The Curtis Symphony Orchestra met for the first time on November 14, 1924 with Leopold Stokowski and Michael Press conducting. The orchestra gave concerts in Carnegie Hall, New York; Symphony Hall, Boston; The Lyric Theatre, Baltimore; and Constitution Hall, Washington, D. C. The young orchestra participated in many coast-to-coast broadcasts with the Columbia and National Broadcasting Company networks.

During 1927-28, Arthur Rodzinski, assistant conductor of The Philadelphia Orchestra, became conductor of The Curtis Symphony Orchestra.

When Emil Mlynarski succeeded Mr. Rodzinski in 1929, members of the orchestra took part in the productions of the Philadelphia Grand Opera Company.

In 1931, Mr. Mlynarski was succeeded by Fritz Reiner who directed the orchestra until 1941. The brilliant work of Fritz Reiner was most regretfully discontinued during the academic year of 1942-43 when many students joined the Armed Services. This interruption of the orchestra's development lasted five years.

During his ten years at the Institute, Fritz Reiner gave instruction in conducting to students who have gone on to varied careers. Only a few can be listed at this time because of the incompleteness of our records:

Leonard Bernstein, Conductor Laureate of the New York Philharmonic; the late Saul Caston, Assistant Conductor of The Philadelphia Orchestra under Stokowski and later Conductor of the Denver Symphony Orchestra; Lukas Foss, Music Advisor and Conductor of the Kol Israel Orchestra and former Conductor of The Buffalo Symphony Orchestra from 1962 to 1970; Boris Goldovsky, President of the Goldovsky Opera Institute and commentator on the Metropolitan Opera weekly broadcasts; Walter Hendl served as Conductor of the Chicago and Dallas Symphony Orchestras and as Director of the Eastman School of Music; Sylvan Levin, formerly Staff Conductor for The Mutual Broadcasting System, New York; Joseph Levine, Assistant Conductor of the Honolulu Symphony Orchestra and The Ballet Theatre and formerly Conductor of the Omaha Symphony and Assistant Conductor of the Seattle Symphony; Alfred Mann, Conductor of The Bach Choir in

Bethlehem, Pennsylvania; Seymour Lipkin, Music Director of the New York City Center Joffrey Ballet Company and Music Director of the Huntington, Long Island Symphony; Howard Mitchell, former Conductor of the National Symphony Orchestra, Washington, D. C.; Vincent Persichetti, Head of the Composition Department at the Juilliard School of Music; Ezra Rachlin, formerly Chief Conductor of the Queensland (Australia) Symphony Orchestra; Louis Vyner, Music Director of the Reading and the Lancaster (Pennsylvania) Symphony Orchestras; and Hugo Weisgall, with wide experience in conducting in Europe and presently Associate for Education at the Lincoln Center for the Performing Arts, New York.

Others who studied after the Reiner era and became conductors are: Ling Tung graduated in violin and is now Conductor of The Philharmonia Orchestra and Director of the Grand Teton Music Festival, Jackson Hole, Wyoming. Thomas Schippers, Music Director of the Cincinnati Symphony Orchestra and guest Conductor at the Metropolitan Opera studied organ with Alexander McCurdy at the Institute. José Serebrier was named Associate Conductor of the American Symphony Orchestra when he was twenty-three years old by Leopold Stokowski and was named Composer-in-Residence of the Cleveland Orchestra by George Szell from 1968 to 1970.

At the end of the war years, Alexander Hilsburg who was the Assistant Conductor of The Philadelphia Orchestra and its concertmaster, was appointed Conductor of The Curtis Symphony Orchestra. Mr. Hilsberg had been a student of Leopold Auer at the St. Petersburg Conservatory from where he graduated in 1917. He resigned his position in 1953 to become Music Director of The New Orleans Philharmonic Symphony Orchestra. Many graduates of The Curtis Institute played with Mr. Hilsberg in New Orleans and went on to positions in major orchestras.

William Smith, Assistant Conductor of The Philadelphia Orchestra, succeeded Mr. Hilsberg as Conductor of The Curtis Symphony Orchestra.

One of Rudolf Serkin's first decisions in 1968 was to invite Eugene Ormandy to conduct The Curtis Orchestra and to supervise the training program. Mr. Ormandy's generous acceptance began a brilliant new era in the history of The Curtis Orchestra. Mr. Ormandy occasionally invites guest conductors to lead the orchestra. William

Smith rehearses the students in a weekly session.

On February 4, 1973, The Curtis Symphony played in the Academy of Music with Maestro Ormandy conducting and the Director of the Institute, Rudolf Serkin, as soloist. It was an historic and triumphant occasion.

James Felton of *The Evening Bulletin*, February 5, 1973, wrote: "The school fielded a group of young players to the size of a full modern symphony orchestra. This was the unknown quantity. Just as interesting was the fact that Eugene Ormandy, conductor of The Philadelphia Orchestra, had put his prestige on the line to lead it.... It was immediately clear that Ormandy has shaped an orchestra of amazing professional playing. The group is nothing less than a junior-league version of The Philadelphia Orchestra itself. The uncanny balance of precision and passion that is Ormandy's great gift, was extended from his world-famous orchestra to the Curtis musicians."

David Effron joined the Opera Department in 1970. He leads The Curtis Orchestra in reading and studying the standard repetoire as well as conducting public concerts. Mr. Effron continues as principal conductor of the Opera Department.

At present, the faculty for Orchestra is: Eugene Ormandy, David Effron, and William Smith.

Graduates and Former Students Who Are Members of Major Orchestras for 1973–74 Season

Orchestra	*Principals*	*Total Number*
Baltimore Symphony Orchestra	3	8
Boston Symphony Orchestra	9	14
The Buffalo Philharmonic Orchestra	1	2
Chicago Symphony Orchestra	3	7
Cincinnati Symphony Orchestra	2	7 and Conductor
The Cleveland Orchestra	6	13
The Dallas Symphony Orchestra	6	8
Denver Symphony Orchestra	2	5
Detroit Symphony Orchestra	1	6
The Houston Symphony Orchestra		6
Kansas City Philharmonic		1
Los Angeles Philharmonic Orchestra	1	10
Minnesota Orchestra	3	8 and Associate Conductor

Orchestra	*Principals*	*Total Number*
Montreal Symphony Orchestra		3
National Symphony Orchestra	7	20
New Jersey Symphony Orchestra	1	2
The New Orleans Philharmonic-Symphony Orchestra	2	3
New York Philharmonic	5	8
The Philadelphia Orchestra	10	54
The Pittsburgh Symphony Orchestra	3	6
Rochester Philharmonic Orchestra	2	2
Saint Louis Symphony Orchestra	5	10
San Francisco Symphony Orchestra	3	8
Seattle Symphony Orchestra, Inc.	3	4
The Toronto Symphony Orchestra	6	9
Utah Symphony	1	1
Metropolitan Opera Orchestra	2	8

Chamber Music

Equally important to faculty and students, and enjoyed by all, Chamber Music has been a fundamental part of training and education at The Curtis Institute of Music. From the first semester until the week of graduation, the opportunities for students to perform with others are limited only by time and floor space. Each year these opportunities have been increased and more appreciated.

Ensemble playing of the quality expected at Curtis not only requires mastery of the instrument by the student but also self-mastery. It is a rigorous training. At the Institute, ensembles have been developed for the strings, woodwinds, and the brasses. Within the instrumental sections such as harp and trumpet, there are ensembles wherever the literature provides interesting compositions. Both instructors and students have arranged music for their ensembles.

Louis Bailly (violist) directed the Chamber Music Department from 1925 to 1941. Before coming to the Institute, he had been violist for seven years in the Flonzaley Quartet. *Grove's Dictionary of Music and Musicians* (Edition of 1942) says of the Flonzaley Quartet: "Founded in 1902, this distinguished ensemble was recognized everywhere for the finish, brilliance, and beauty of its tonal quality." Mr. Bailly conveyed to his students the discipline and tradition of which he had been a part. In 1928 he began a highly successful series of concerts at the Philadelphia Museum of Art, which featured premieres and works of unusual interest.

A discussion of ensemble playing cannot be complete without reference to the art of accompanying. Harry Kaufman (1925-41) taught accompanying and many of his students have achieved positions of prominence. Ralph Berkowitz accompanist for Piatigorsky; Joseph Levin accompanist for Szigetti; and Vladimir Sokoloff for Zimbalist show that accompanying is a speciality of its own and requires more than the usual skills demanded for ensemble playing.

The String Ensemble

In 1926, four faculty members—Carl Flesch (first violin), Emanuel Zetlin (second violin), Louis Bailly (viola), and Felix Salmond (violoncello)—gave a series of concerts. They were called The Curtis Quartet.

A student group was formed in 1927 called The Swastika Quartet. It took the name of the residence of Mary and Edward Bok in Merion, Pennsylvania where the first concerts were given. The house had been called "Swastika" in the early years of the century by their friend, Rudyard Kipling, in recollection of a drawing of that ancient symbol made by Rudyard Kipling's father.

The Swastika Quartet made its New York debut in 1928 and also gave concerts in Boston and Chicago. The members were Gama Gilbert (first violin), Benjamin Sharlip (second violin), Max Aronoff (viola), and Orlando Cole (violoncello). Gama Gilbert withdrew and Jascha Brodsky became first violinist in 1932 when the name was changed to The Curtis String Quartet. The Quartet performed in London at the Silver Jubilee of King George V and Queen Mary in 1935.

Jascha Brodsky, Max Aronoff, and Orlando Cole have continued as members of The Curtis String Quartet. The second violinist is now Yumi Ninomiya Scott.

William Primrose took Louis Bailly's place as coach of Chamber Music in 1941.

Jascha Brodsky returned in 1955 to teach violin and to coach the string ensembles. With the increasing interest in Chamber Music, this faculty has been enlarged and now includes Jascha Brodsky, Isidore Cohen, Felix Galimir, Mischa Schneider, Arnold Steinhardt, and Michael Tree.

The Woodwind Ensemble

As first director of the Woodwind Ensemble, Marcel Tabuteau greatly

enjoyed this opportunity. As an artist and a master of his instrument, his reputation was established. As a learned musician, a disciplinarian, an inspiring teacher, and a wit, Tabuteau became an abiding influence on Curtis students of woodwind instruments.

In 1950, The Philadelphia Woodwind Quintet was organized by Burnett Atkinson (flute), John de Lancie (oboe), Anthony Gigliotti (clarinet), Sol Schoenbach (bassoon), and Mason Jones (horn). Three of the original members continue to play in the Quintet. Mr. Atkinson was succeeded first by William Kincaid, then by Robert Cole. The present flutist is Murray Panitz. Sol Schoenbach was succeeded by Bernard Garfield. All the present members are principals in The Philadelphia Orchestra. The recordings of The Philadelphia Woodwind Quintet are collectors' items.

When Marcel Tabuteau retired in 1954, William Kincaid directed the woodwind ensemble with his own usual success and ebullience until his retirement in 1965.

John de Lancie became the third director. By continuing in Curtis Hall the exciting concerts conducted by Tabuteau and Kincaid, Mr. de Lancie now adds his own quality to a unique tradition. These annual concerts mark a high point in each school year. At the beginning of the academic year 1974-75, Sol Schoenbach was appointed coach of the Woodwind Ensemble and shares the responsibility for this ensemble with John de Lancie.

The Brass Ensemble

Teaching by example has no where been more evident than among the brass players.

The Philadelphia Brass Ensemble is a well established musical group. A large majority of its members have been and now are not only members of the faculty and former students at The Curtis Institute of Music but also members of The Philadelphia Orchestra. The albums of recordings made by these artists widen the appreciation and knowledge of their special contribution to the world of music.

To record antiphonal music by Gabrielli, the virtuoso brass of The Philadelphia, Cleveland, and Chicago orchestras were brought together. Nineteen men assembled to make the historic recording without a previous meeting, and some of them without previous personal acquaintance. Of the nineteen, eight were trained at The Curtis Institute (Glen Dodson, Arnold Jacobs, Gilbert Johnson, Mason Jones, Seymour Rosenfeld, Henry Charles Smith, M. Dee Stewart and Thomas Wohlwender); and six were members of the Curtis faculty (Glen Dodson, Gilbert Johnson, Mason Jones, Henry Charles Smith, M. Dee Stewart, and Abe Torchinsky). Of the faculty members, five had been trained at Curtis.

Currently, Brass Chamber Music is taught by Gilbert Johnson and Brass Ensemble by Mason Jones.

Academic Studies

Academic studies were required from the very beginning because the philosophy behind the program at the Institute was to produce the musician educated in the humanities as well as music.

The faculty was drawn from the University of Pennsylvania, Bryn Mawr College, Princeton University and other distinguished institutions.

Among those in the Academic Department in the first years were: Lawrence Adler (Director); William Page Harbeson (English); Gordon C. King (Comparative Literature); Elton Mayo (Psychology—Methods of Work); and Jean Frois Wittman (French). Three professors from the University of Pennsylvania also taught languages: Jean B. Beck (French); Hermann J. Weigand (German); and Domenico Vittorini (Italian). Dr. Vittorini, who first served on the faculty from 1925 to 1928, is well remembered for his lectures on the Italian Renaissance (1939-51). Both Samuel Arthur King and Minna Saumelle taught diction. Dr. King's readings of the English classics have become a lasting memory for those who were privileged to hear him.

There were lectures on comparative arts by Huger Elliott of the Metropolitan Museum of Art; Professors Edward B. Hill, Department of Music at Harvard University; Frank J. Mather, Director of Fine Arts at Princeton University; and Horace Alwynne, Department of Music at Bryn Mawr College.

During the 1926-27 school year, William Lyon Phelps of Yale University and Fiske Kimball, Director of the Philadelphia Museum of Art, delivered a series of lectures. Wanda Landowska, the distinguished harpsichordist, lectured on Style and Interpretation of Old Music, analyzing the principles of the great masters of the seventeenth and eighteenth centures. Other lecturers included: Dr. Roy F. Nichols, later to win the Pulitzer Prize for history; Olin Downes, music critic; and Olga Samaroff Stokowski, pianist, author, and teacher at the Juilliard. Nadia Boulanger paid a memorable week's visit and lectured on "The Little Organ Book of Johann Sebastian Bach."

During the years 1939-41, great emphasis was put on aeademic studies by Randall Thompson. Sir Thomas Beecham, the British conductor, was one of the great lecturers during Dr. Thompson's directorship.

Walter Hampden and Eva LeGalliene impressed students of another decade by their readings of English classics.

Academic studies presently offered are: Languages and Diction (French, German, Italian, Portuguese, Russian, and Spanish); English Literature and English Composition; Latin-American Literature; Russian Literature; and Ancient and Medieval History. An expansion of this curriculum is being considered.

Tutoring is provided for the few students who have not completed their secondary education before entering the Institute.

The tutors are Michael Barad, Iraj Kormi, and Phyllis Padow. Mary Karen Aguilar, Ph.D. teaches English literature and Composition; Stepha Gerassi teaches Russian literature and Ancient and Medieval History. Teaching Languages and Diction are Maria Rota Di Blasi, Esther de Bros, Thérèse Casadesus Rawson, Anna Gregoretti, Thomas Grubb, and Peter J. Schoenbach, Ph.D. Dean Schoenbach also gives a course in Twentieth Century Latin-American Literature.

Honorary Degrees Awarded by The Curtis Institute of Music and Commencement Speakers

Honorary Doctorates

1934	*Marcella Sembrich*
	Leopold Godowsky
1935	*Wiktor Labunski*
1936	——
1937	——
1938	——
1939	——
1940	——
1941	*Frederick E. Hahn*
1942	——
1943	*Sidney Homer*
1944	——
1945	*Samuel Barber*
	Gian Carlo Menotti
1946	*Eugene Ormandy*
	Rosario Scalero
1947	——
1948	——
1949	*Isabelle Vengerova*
	Carlos Salzedo
1950	*John N. Burk*
1951	*Rudolf Serkin*
1952	*Alexander Hilsberg*
	Alexander McCurdy, Jr.
	William Kincaid
	Marcel Tabuteau
1953	——
1954	*Ivan Galamian*
1955	——
1956	——
1957	*Edith Evans Braun*
	Vitorrio Giannini
	Constant Vauclain
1958	——
1959	*Vladimir Sokoloff*
1960	*Lea Luboshutz*
1961	——
1962	——
1963	——
1964	——
1965	*Leo Rosenek*
1966	——
1967	——
1968	——
1969	*Mieczyslaw Horszowski*
	Sol Schoenbach
1970	*Pablo Casals*
1971	——
1972	*Max Rudolf*
	Mstislav Rostroprovich
1973	——
1974	——

Commencement Speakers

1934	*Thomas Sovereign Gates*
1934	*Wladyslaw Sokolowski*
1935	——
1936	——
1937	——
1938	——
1939	*The Right Reverend Joseph M. Corrigan*
1940	*Walter Damrosch*
1941	*The Reverend Joseph Fort Newton*
1942	*Frank Aydelotte*
1943	*Curtis Bok*
1944	——
1945	*Samuel Barber*
1946	*The Reverend Frederick R. Griffin*
1947	——
1948	*Olin Downes*
1949	*Harold E. Stassen*
1950	*Henry S. Drinker*
1951	*Owen J. Roberts*
1952	*Gerald F. Flood*
1953	*Virgil Thomson*
1954	*Catherine Drinker Bowen*
1955	*Carleton Sprague Smith*
1956	*Paul Henry Lang*
1957	*Nellie Lee Bok*
1958	*Curtis Bok*
1959	*Alfred Williams*
1960	*Polycarp Kusch*
1961	*Loren C. Eiseley*
1962	*George P. Orr*
1963	*Samuel Barber*
1964	*I. M. Levitt*
1965	*Gian Carlo Menotti*
1966	*Robert W. Neathery*
1967	*Donald Barnhouse*
1968	*Gian Carlo Menotti*
1969	*Richard F. Sterba, M.D.*
1970	——
1971	*Frederick Dorian*
1972	*Willo von Moltke*
1973	*Sir Ernst Gombich*
1974	*M. Todd Cooke*

Awards, Competitions and Grants Won by Graduates and Former Students of The Curtis Institute of Music

Artist Presentation Society Award

1949-50 Eloise Wells Polk
1951-52 Leslie Parnas
1953-54 Ilona Kombrink

Broadcast Music, Inc. Award

1953 Michael Kassler
1955 Michael Kassler
1956 José Serebrier
1956 Michael Kassler
1957 Michael Kassler

Chopin Scholarship Awarded by the Kosciuszko Foundation

1953 Harriet Shirvan

The Coleman Chamber Music Association Award

1952 Richard C. Lesser
1960 John Steele Ritter
1973 Anthony La Marchina

The Composer In Performance
(New York State Council on the Arts)

Lukas Foss
Ned Rorem
José Serebrier

Concert Artists Guild, Incorporated

1955 Stanley Babin
1957 Hyman Bress
1964 Winifred Dettore
1964 Jean Kraft
1966 Mertine Johns
1967 Jerome Rosen
1972 Marioara Trifan
1973 David Shifrin
1974 Sandra Miller
1974 Deborah Carter

Concours International D'Exécution Musicale Genève
(Geneva International Competition for Musical Performance)

1953 James Loomis
1957 Leslie Parnas
1966 Paula Sylvester
1967 John Koljonen
1967 Mme Kyung Sook Koljonen
1968 Richard Giangiulio
1973 Janice Redick

Concours Clara Haskil, Lucerne
(Internationale Musikfestwochen Luzern)
(Only two awards given to date)

1973 Richard Goode

The Dallas News G.B. Dealey Awards

1962 James Maurer
1973 Eugen Sarbu
1974 Piotr Janowski

The Ford Foundation

Opera Singers Fellowship
1962-64 Enrico Di Giuseppe
1962-64 Ilona Kombrink

Concert Artists Fellowship
1959 Jacob Lateiner
1959 Seymour Lipkin
1959 Leonard Rose
1962 Gary Graffman
1962 Jacob Lateiner
1962 Oscar Shumsky
1962 Abbey Simon
1962 Claudette Sorel
1969 Charles M. Castleman
1969 Richard Goode
1969 Lynn Harrell

Composers Fellowship
1959 Lukas Foss
1962 Ned Rorem
1969 Gian Carlo Menotti
1969 Lukas Foss

Opera Commissions
1960 Ned Rorem
1960 Lee Hoiby
1960 Hugo Weisgall
1960 Marc Blitzstein
1960 Ned Rorem
1960 Samuel Barber

Travel Award
Hugo Weisgall

Young Conductors Grant
1962 Robert La Marchina
1964 José Serebrier

Recording–Publication Grant
1969-72 Ned Rorem
1969-72 Lukas Foss
1969-72 Hugo Weisgall
1969-72 Hugo Weisgall
1969-72 George Rochberg
1969-72 Lukas Foss
1969-72 George Rochberg

Fulbright Graduate Study Scholarships

1949-50 Gary Graffman
David Hoyt Kimball
1950-51 Shirlee Emmons Baldwin
Lukas Foss
William Horne
George Rochberg
Leo Smit
John Edmunds
Jesse Arthur Ceci
Ned Rorem

1951-52 Grace Marie Carlino
Lukas Foss
James Rankin Loomis
1952-53 Lee Hoiby
Rudolph Kremer
1954-55 Eleanor Lipkin
Marion Zarzeczna
Herbert Baumel
Anna Moffo
1955-56 Laila J. Storch
Eleanor Lipkin
Anna Bessel
Herbert Baumel
Suzanne Caum
Howard Mitchell
Charles Turner
1956-57 Anna Bessel
1957-58 George T. Walker
1958-59 Charles Joseph
1958-59 Barbara J. De Pasquale
William J. De Pasquale
1960-61 Dorothy Reichenberger
Lukas Foss
Walter Hautzig
Raymond J. Hemingway
Ann F. Heiligman
Howard Mitchell
1961-62 Walter Hautzig
Barry N. Hanner
Susan C. Willoughby
Howard Mitchell
1962-63 Rhoda L. Rhea
Jacques Singer
Lloyd C. Geisler
1963-64 Donald E. Blakeslee
Dean H. Miller
Rhoda Rhea
John E. Wiseman
1964-65 Lynn H. Blakeslee
Susan C. Leider
William M. Capps
Rhoda Rhea
Cherry Rhodes
Judith Blegen
Barbara Haspel
Frank W. Ell
1965-66 Barbara Haspel
Cherry Rhodes
1966-67 Richard C. Giangiulio
Helen J. Hall
Roger Drew Blackburn
David Mark Kadarauch
1967-68 Walter L. Hillsman
1968-69 Richard Michael Dolph
Walter L. Hillsman
David Mark Kadarauch
Richard E. Luby
Katherine E. Stone
Susan Winterbottom
1969-70 Roger Drew Blackburn
David Mark Kadarauch
1970-71 Benjamin W. Harms
Claudia Maria Hoca
1971-72 Sally O'Reilly Wirtel
1972-73 Edward James Crafts
Emily C. Rawlins
Sally O'Reilly Wirtel
1973-74 James Jones

Guggenheim Fellows

1945 Samuel Barber
1947 Samuel Barber
1949 Samuel Barber
1945 Lukas Foss
1959 Lukas Foss
1946 Gian Carlo Menotti
1947 Gian Carlo Menotti
1950 Leo Smit
1955 Hugo Weisgall
1960 Hugo Weisgall
1966 Hugo Weisgall
1956 George Rochberg
1966 George Rochberg
1957 Ned Rorem
1957 Gregory Tucker
1957 José Serebrier
(Western Hemisphere Fellow)
1958 José Serebrier
1958 Lee Hoiby
1958 Stanley Hollingsworth
1958 Vincent Persichetti
1968 Vincent Persichetti
1973 Vincent Persichetti
1969 John Edmunds
1969 George T. Walker

Hochschule Für Musik und Darstellende Kunst in Wien
(Vienna International Music Competition)

1967 Lynn Blakeslee
1970 David Kadarauch

Internationaler Musikwettbewerb der Rundfunkanstalten der Bundesrepublik Deutschland
(Munich International Music Competition)

1956 Joel Ryce
1957 Leslie Parnas
1966 Cherry Rhodes
1967 John West
1972 Patricia Stasis

International Piano Festival and Competition
(University of Maryland)

1973 Heide Rice

The Johann Sebastian Bach International Competitions

1964 Michele Levin
1968 Claudia Maria Hoca
1968 Kiyoko Takeuti

The Kate Neal Kinley Memorial Fellowship

1961-62 Roger Lee Drinkall

Koussevitzky Memorial Prize

1971 Thomas Michalak

Kurt Herbert Adler Award
(Merola Opera Program)

1972 Calvin Simmons

The Leventritt International Competition

1940 Sidney Foster
1943 Eugene Istomin
1949 Gary Graffman
1957 Anton Kuerti
1958 Arnold Steinhardt

Marian Anderson Scholarships

1944 Louise Parker
1944 Goldie Theresa Green
1947 Helen Colbert
1949 Edith Evans
1951 Jan Gbur
1952 Shirlee Emmons
1969 Otoniel Gonzaga
1972 Earl Grandison
1972 Robert Calvert

Melchior Heldentenor Foundation
(Only two awards given to date)

William Cochran

San Francisco Opera Auditions
(Merola Opera Program)

1974 Laura Woods

Midland-Odessa Symphony & Chorale, Inc. National Young Artists Competition

1968 Bryan Epperson

Minna Kaufmann Rudd Distinguished Performance Awards

Syble Young
Ellen Phillips
1974 Andrea Powe
1974 Claudia Visca

National Institute of Arts and Letters

1945 Gian Carlo Menotti
1946 Marc Blitzstein
1948 Vincent Persichetti
1954 Hugo Weisgall
1957 Lee Hoiby
1957 Lukas Foss
1962 George Rochberg
1968 Ned Rorem
1973 George Rochberg

Walter W. Naumburg Foundation Winners

1931 Edwina Eustis
1936 Benjamin deLoache
1937 Jorge Bolet
1939 William Horne
1939 Zadel Sokolovsky
1940 Abbey Simon
1940 Harry Cykman
1942 Annette Elkanova
1947 Abba Bogin
1948 Paul Olefsky
1948 Theodore Lettvin
1949 Lorne Munroe
1952 Diana Steiner
1954 Jules Eskin
1955 Ronald Leonard
1956 Wayne Connor
1956 Donald McCall
1957 Michael Grebanier
1958 Elaine Lee
1960 Joseph Silverstein
1974 Andre Michel Schub

Prix De Rome
(Rome Prize Fellowships)

1937 Samuel Barber
1950 George Rochberg
1952 Lukas Foss
1958 Stanley Hollingsworth

Pulitzer Prizes in Music

1935 Samuel Barber
1936 Samuel Barber
1950 Gian Carlo Menotti
1955 Gian Carlo Menotti
1958 Samuel Barber
1963 Samuel Barber

Concours Musical International Reine Elisabeth
(Queen Elisabeth International Music Competition)

Grand Prix Prix de la Reine Fabiola

1959 Jaime Laredo

Prix Du Comte de Lanoit, Médaille d'Argent

1959 Joseph Silverstein
1960 Lee Luvisi
1963 Arnold Steinhardt

Prix De La Province de Brabant, Médaille d'Argent

1964 Anton Kuerti

Prix De La Ville de Bruxelles, Médaille d'Argent

1963 Charles Castleman
1967 Hidetaro Suzuki

Prix De Monsieur Desprechins, Médaille de Bronze

1952 Theodore Lettvin
1959 Shmuel Dov Ashkenasi
1967 Nicolas Chumachenco

Médaille de Bronze

1971 Geoffrey Michaels
1963 Hidetaro Suzuki
1959 Gérard Kantarjian

Rachmaninoff Competition
(Only time held in the United States)

1948 Seymour Lipkin

The Rockefeller Foundation Fellows
(Composer-in-Residence Grants)

1968 José Serebrier
1969 José Serebrier

Tchaikovsky International Competition

1962 Shmuel Ashkenasi
1962 Leslie Parnas
1962 Susan Starr

The Van Clibarn International Quadrennial Piano Competition

1962 Arthur Fennimore

1962 Arthur Fennimore
Commissioned Work Award

1962 Lee Hoiby
Commissioned Work

1969 Cristina Ortiz
First Prize

1969 Cristina Ortiz

Schumann Award

Young Artists Awards
(Worcester, Massachusetts)

1965 Varoujan Kodjian

Young Artists' Competition
(The Flint Institute of Music and St. Cecilia Society)

1972-73 Stewart Newbold

Young Concert Artists
(New York)

1961 Richard Goode
1961 Shmuel Ashkenasi
1962 Ruth Laredo

****Atwater Kent Award***

Agnes Davis
Carol Deis
Benjamin deLoache
Wilbur Evans

****Bearns Prize Columbia University***

1928 Samuel Barber
1931 Hugo Weisgall
1933 Samuel Barber
1936 Jeanne Behrend
1931 Berenice Robinson Morris
(two awards)

****Carl J. Lauber Prize for Composition***

1933 Roland J. Leich
Gian Carlo Menotti

****George Gershwin Memorial Award***

George Rochberg

****Merriweather Post Competition***

1957 Susan Starr
1958 Shmuel Ashkenasi
1960 Lynn Harrell
1964 Young Uck Kim
1965 Mari Tsumara
1969 Daniel Heifetz

****New York Music Critics Circle Awards***

1944 Leonard Bernstein
1946 Samuel Barber
1955 Gian Carlo Menotti
1958 Leo Smit
1961 Lukas Foss
1964 Samuel Barber
1964 Lukas Foss

**Discontinued No longer given*

Graduates of The Curtis Institute of Music, 1924–1974

Adler, James—Piano—'73
Alarie, Pierrette (Simoneau)—Voice—'45
Albinson, Patricia (Fawcett)—Flute—'59
Alexander, Philip—Oboe—'66
Alexander, Richard—Organ—'68
Allen, Margaret (Young)—French Horn—'59
Alligood, James—Tuba—'67
Almstead, Gordon—Voice—'49
Altenburg, Peggy (Albrecht)—Voice—'50
Alter, Lawrence—Clarinet—'47
Altman, Benjamin—Violin—'42
Alvarez, Marina (Escalante)—Harp—'66
Amansky, Selma (Caston)—Voice—'34
Amtmann, Christof—Piano—'74
Angell, Cecilia (Francis)—Voice—'72
Angelucci, Ernani—French Horn—'36
Angelucci, Rhadames—Oboe—'36
Apgar, Lawrence—Organ—'34
Araujo, Manuel—Trumpet—'56
Arben, David—Violin—'54
Arian, Edward—Double Bass—'44
Arico, Fortunato—Cello—'61
Armitage, Charles—Organ—'68
Aronoff, Max—Viola & Chamber Music—'34
Asen, Simon—Viola—'36
Ashby, John—Trombone—'72
Ashkenasi, Shmuel—Violin—'63
Atkinson, Burnett—Flute—'39
Austin, Arthur—Clarinet—'74
Avsharian, Charles—Violin—'64
Bacharach, Charles—Composition—'39
Bailiff, Jill (Reyes)—Harp—'51
Baker, Julius—Flute—'37
Baker, Walter—Organ—'38
Bampton, Rose (Pelletier)—Voice—'34
Barber, Samuel—Composition—'34
Barnes, Elizabeth (Keller)—Piano—'61
Barozzi, Adine (Krauss)—Chamber Music & Violoncello—'35
Barron, Richard—Bassoon—'38
Baskin, Theodore—Oboe—'73
Basler, Kathleen—Voice—'63
Batchelder, Wilfred*—Double Bass—'41
Batkin, Lilian (Frengut)—Piano—'34
Baum, Carol—Harp—'53
Bauman, Perry—Oboe—'42
Baumel, Herbert—Violin—'42
Beamer, Irene—Voice—'34
Beard, Henry—Organ—'40
Beck, Barbara—Violin—'68
Behrend, Jeanne (Mac Manus)—Piano & Composition—'34
Benfield, Dorothy (Koenig)—Voice—'43
Bengtsson, Erling—Violoncello—'50
Benner, Jules—Tympani and Percussion—'49
Benner, Raymond—Double Bass—'50
Bennett, Elizabeth (Clendenning)—Violin—'58
Bennett, Harold—Flute—'36
Berg, Jacob—Flute—'53
Bergey, Milton*—Flute—'57
Bergstrom, Paul—Orchestra—'38
Berkey, Nadia (Marks)—Harp—'57
Berkowitz, Paul—Piano—'72
Berkowitz, Ralph—Accompanying—'35
Berman, Grace (Bramson)—Piano—'35
Bernstein, Leonard—Conducting—'41
Bernstein, Norman—Trombone—'55
Berry, Sanford—Bassoon—'51
Berry, Weldon—Clarinet—'69
Bertolami, Viviane (Kirkwood)—Violin—'47
Berv, Harry—French Horn—'35
Berv, Jack—French Horn—'35
Bessel, Annamaria—Voice—'55
Bettelli, Aldo—Clarinet—'59
Betts, Kendall—French Horn—'69
Bickford, Anne—Viola—'48
Bielski, Noah*—Violin—'40
Bigham, James—Organ—'68
Binz, Ralph—Trombone—'35
Bitter, John—Conducting—'35
Black, Margery (Samarotto)—French Horn—'56
Black, William—Double Bass—'56
Blackburn, Roger—Trumpet—'69
Blakeslee, Donald—Tuba—'63
Blakeslee, Lynn (Calleo)—Violin—'64
Blegen, Barbara (Brown)—Piano—'65
Blegen, Judith (Singher)—Voice—'64
Bloom, James*—Violin—'34
Bloom, Robert—Oboe—'35
Blum, Eleanor (Sokoloff)—Piano—'38
Blumfield, Coleman—Piano—'56
Bobbett, Valerie (Gardner)—Violin—'70
Bodanya, Natalie (Gorman)—Voice—'34
Bogin, Abba—Piano—'49
Bolet, Jorge—Piano—'34
Bolotine, Leonid—Violin—'35
Boltuch, Morris—Trumpet—'42
Bomar, Ann—Voice—'47
Bonnevie, Robert—French Horn—'60
Boodley, Pamela—Voice—'68
Bossart, Eugene—Accompanying—'41
Boswell, Guy*—Trombone—'35
Bottalico, Rosemarie (Orner)—Harp—'63
Bouchard, Rene—Voice—'50
Bouchett, Richard—Organ—'61
Bouleyn, Kathryn—Opera—'74
Bourns, Sue (McCall)—Bassoon—'61
Bowling, Glen—Trumpet—'63
Bowman, Carl—Bassoon—'35 and Conducting—'39
Bracken, Nancy—Violin—'73
Bradley, Elizabeth (Dixon)—Voice—'45
Brady, Alice (Spears)—Voice—'66
Bräm, Thüring—Conducting—'73
Brandon, Theodora—Voice—'49
Brant, Blanche (Sharon)—Piano—'35
Braun, William—Organ—'67
Braverman, Bella (Bookbinder)—Piano—'35
Braverman, Gabriel—Viola—'34
Brennand, Thomas—Double Bass—'66
Bress, Hyman—Violin—'51
Brewster, Stevens—Double Bass—'58
Briggs, John—Music Criticism—'39
Brill, Toba (Winer)—Piano—'49
Briselli, Iso—Violin—'34
Brodsky, Jascha—Violin & Chamber Music—'34
Broer, Kathleen (Hamill)—Violin—'48
Brown, Alfred—Viola—'52
Brown, David—Piano—'67 Composition—'73
Brown, George—Viola—'39
Brown, Peter—Organ—'70
Brunner, Miriam—Composition—'39
Brusilow, Nathan—Clarinet—'41
Bryson, Tim—Tuba—'71
Buchman, Carl—Conducting—'37

Buck, Dorothy (Almstead)–Voice–'50
Buck, Margery (Latiolais)–Double Bass–'52
Buck, Ralph–Trumpet–'60
Budde, Marie*–Opera–'34
Burg, Abe*–Violin–'34
Burgess, Gary–Opera–'74
Burgess, Mary–Voice–'63
Burke, Elizabeth (Roth)–Harp–'68
Burkhart, John–Trombone–'36
Burns, William–Double Bass–'63
Burton, Blanche (Lyles)–Piano–'53
Cadek, Jerrie (Lucktenberg)–Violin–'52
Caldwell, James–Oboe–'61
Calhoun, Nancy (Heuermann)–Voice–'56
Call, Majorie–Harp–'37
Calleo, Patrick–Voice–'67
Campbell, Carol (Vanderveer)–Voice–'49
Campione, Carmine–Clarinet–'60
Canale, Orlando–Composition–'46
Canthelm, Ronald–Double Bass–'73
Cantwell, Gregory–Voice–'73 Opera–'74
Caplan, Florence (London)–Piano–'41
Capps, William–French Horn–'64
Cardwell, Janet–French Horn–'59
Carhart, Ruth (Putnam)–Voice–'35
Carlino, Grace (Mitchell)–Voice–'50
Carmen, Owen–Violoncello–'74
Carol, Norman–Violin–'47
Carter, Daniel–French Horn–'66
Carter, Deborah (Smith)–Flute–'69
Carter, James–Viola–'72
Caruso, Francesco–Composition–'43
Carwithen, Robert–Organ–'58
Castagnetta, Grace–Piano–'35
Castleman, Charles–Violin–'63
Caston, Saul*–Conducting–'35
Cato, Robert–Organ–'34
Cauler, Elwood–French Horn–'39
Caum, Suzanne (Wilkie)–Voice–'55
Cerone, David–Violin–'62
Cerulli, Robert–Double Bass–'61
Chalifoux, Alice (Rideout)–Harp–'34
Chalifoux, Jeanne (Goddin)–Harp–'52
Chambers, James–French Horn–'42
Chapman, Keith–Organ–'68
Chapman, Lucy–Violin–'72
Chapo, Eliot–Violin–'67
Chappell, Jeffrey–Piano–'74
Chappell, True (Sackrison)–Violoncello–'41
Chenette, Stephen–Trumpet–'56
Cherkassky, Shura–Piano–'35
Cherry, Kalman–Percussion–'58
Chieffo, Eugene–Oboe–'71
Childs, Mark–Viola–'69
Christman, Corkey–Harp–'62
Chumachenco, Nicholas–Violin–'67
Churchill, Wainwright, III*–Composition–'45
Ciccarelli, Anthony–Clarinet–'49
Clauser, Donald–Viola–'67
Clearfield, Elvin–Clarinet–'37
Clough, Evans–Voice–'68
Cochran, John–Voice–'68
Codd, Margaret (Goldovsky)–Voice–'34
Coffey, John–Trombone–'45
Cohen, Frances (Woodhams)–Harp–'68
Cohen, Thelma (De Scheurer)–Piano–'40
Coker, Donald–Voice–'41
Cole, David–Violoncello–'67
Cole, Frank*–Bassoon–'47
Cole, Howard–Trombone–'40
Cole, Orlando–Violoncello & Chamber Music–'34
Cole, Robert–Flute–'49
Collis, James–Clarinet–'35
Colvig, David–Flute–'48
Conant, Katherine*–Violoncello–'34
Conner, Wayne–Voice–'57
Cook, Randall–Oboe–'74
Cooper, Allen–Composition–'61
Cooper, Barbara (Moscow)–Voice–'50
Cooper, Jack–Trombone–'57
Cooper, Richard–Trumpet–'68
Cornman, Robert–Piano–'41
Cornwell, Susan (Kiefner)–Piano–'70
Cossum, Sarah–Viola–'52
Costello, Marilyn (Dannenbaum)–Harp–'49
Crafts, Edward–Voice–'68
Craighead, David–Organ–'46
Cresswell, Rowland*–Chamber Music–'35
Crockett, John–Bassoon–'61
Crosby, Carole (Wickless)–Harp–'64
Csonka, Margarita (Montanaro)–Harp–'63
Cummins, Richard–Organ–'61
Cusimano, Jesse–Violin–'49
Cuyugan, Fides (Asensio)–Voice–'55
Dabrowski, Waldemar–Conducting–'40 Accompanying–'41
Dalley, John–Violin–'57
D'Amico, Nicholas–Tympani & Percussion–'53
Daniels, Charlotte (Harris)–Voice–'36
Daniels, David–Voice–'50
Dansereau, Aline (Corradi)–Voice–'50
Darden, Charles–Conducting–'73
Darian, Anita–Voice–'49
Darne, Richard–Organ–'64
Davenport, Mary–Voice–'43
Davies, Marion–Violoncello–'45
Davis, Agnes*–Voice–'34
Davis, Miles–Double Bass–'74
Davis, Robert–Trombone–'51
Dean, Kathryn–Voice–'35
Dean, Ruth (Clark)–Harp–'45
de Blasiis, Virginia–Violin–'35
de Bros, Philippe–Opera–'74
Decker, George–Organ–'64
De Granda, Alvaro–Violin–'60
De Haven, James–Voice–'65
Deis, Jean–Voice–'55
de Lancie, John–Oboe–'40
de Loache, Benjamin–Voice–'34
de Long, Alfred–Voice–'35
del Rosario, Nena (Villaneuva)–Piano–'56
de Machula, Tibor–Violoncello–'35
Demarest, Charles–Composition–'34
de Palma, Attillio–French Horn–'35
de Pasquale, Francis*–Violoncello–'46
de Pasquale, Joseph–Viola–'42
de Sanzewitch, Tatiana–Piano–'35
Dew, Robert–Violin–'55
Diamond, Paceli (Bloom)–Voice–'34
Di Bonaventura, Anthony–Piano–'53
Di Fazio, Louis–Flute–'50
Dinkin, Alvin*–Viola–'36
Dissly, Esther (Carter)–Voice–'44
Dodson, Glenn–Trombone–'54
Dolgonos, Joan (Gross)–Piano–'64
Dolph, Richard–French Horn–'64
Donato, Vincent–Voice–'51
Doster, Lanny–Trumpet–'68
Drinkall, Roger–Violoncello–'68
Druian, Rafael–Violin–'42
Duchow, Marvin–Composition–'39
Duer, Irvin–Tympani & Percussion–'42
Duff, Cloyd–Tympani & Percussion–'38
Dupre, Anna (Griffith)–Tympani & Percussion–'60
Earnest, Christopher–French Horn–'53

Eastman, Julius—Composition—'63
Eby, Daniel—Voice—'66
Edelman, Douglas—Trombone—'61
Edwards, Artemus—Bassoon—'60
Edwards, Harriet (Crossland)—Flute—'52
Edwards, Stephen—Double Bass—'71
Eger, Joseph—French Horn—'43
Eichen, Bernie—Violin—'48
Eicher, Bruce—Organ—'58
Eiermann, Oscar—Accompanying—'39
Eifert, Otto—Bassoon—'52
Elbeck, Lance—Violin—'70
Elkanova, Annette (Block)—Piano—'41
Ell, Frank—Clarinet—'63
Elliott, Barbara (Bailey)—Piano—'43
Ellis, Robert—Organ—'48
Elster, Reinhardt—Harp—'37
Emde, James—Tuba—'40
Emery, Kenneth—Flute—'43
Eney, Cynthia (Hoebel)—Organ—'59
Eney, Gilbert—Double Bass—'35
Englander, Lester—Voice—'38
Ensher, Phyllis (Peters)—Harp—'57
Eppinoff, Jacqueline (Bassis)—Violoncello—'51
Escalona, Rosita (Nin)—Piano—'34
Eto, Reiko—Accompanying—'59
Eto, Toshiya—Violin—'52
Eustis, Edwina (Dick)—Opera & Voice—'35
Evans, Edith—Voice—'48
Evans, Edith (Braun)—Composition—'34
Evans, Wilbur—Voice—'35
Ewan, Vernon—Tympani & Percussion—'62
Fairweather, James—Trumpet—'37
Falcone, Mary Lou—Voice—'66
Falkove, Albert—Viola—'41
Fawcett, Herbert—Bassoon—'59
Fawcett, James—Viola—'58
Feinglass, Joel—Bassoon—'55
Fennimore, Arthur—Piano—'61
Fera, Dominick—Clarinet—'52
Ferguson, Paul—Viola—'35
Ficaro, Beatrice—Voice—'47
Field, Jane (Kitt)—Viola—'64
Fields, Eleanor (Holden)—Piano—'35
Finckel, Christopher—Violoncello—'71
Finn, Caesar*—Composition—'35
Fintz, Jeanne—Harp—'51
Fischer, Joseph—Trumpet—'40
Fisher, Susan (Clickner)—Voice—'59
Fisher, Zoe (Schaffer)—French Horn—'47
Fleisher, Martin—Oboe—'39
Flissler, Eileen—Piano—'43
Flynn, Martha (von Uffel)—Voice—'43
Follingstad, Karen (Fagen)—Piano—'73
Foss, Lukas—Composition & Conducting—'40 Piano—'42
Foster, Sidney—Piano—'38
Francis, James—Viola—'72
Frank, Bernard—Accompanying—'35
Frank, Joseph—Opera—'74
Frank, Philip—Violin—'34
Frank, Sherman—Piano—'48
Franklin, Roberta (Mittleman)—Harp—'58
Frantz, Florence (Snyder)—Piano & Accompanying—'34
Frantz, Leonard*—Viola—'58
Fraser, Florence*—Piano—'34
Frazier, Elin—Trumpet—'64
Frengut, Leon*—Viola—'35
Frerichs, David*—Tympani & Percussion—'62
Fries, Robert—French Horn—'57
Frisina, David—Violin—'36
Fulton, Thomas—Conducting—'73
Garabedian, Paul—Composition—'45
Garcia-Renart, Marta (de Tillet)—Piano—'64
Garlichs, Ann—Violin—'57
Garstick, George—Trombone—'40
Gaudette, John—Bassoon—'69
Gay, Janet (Peterson)—Clarinet—'68
Gbur, Jan—Voice—'50
Gee, Harry—Clarinet—'49
Gegenheimer, Claribel (Thompson)—Organ—'38
Geisler, Lloyd—Trumpet—'35
Geist, Judy—Viola—'73
Gennusa, Ignatius—Clarinet—'45
Genovese, Alfred—Oboe—'53
Genovese, John*—Clarinet—'50
Gerhart, Pamela (Gearhart)—Violin—'55
Gering, Lois (Jungas)—Organ—'57
Gershman, Paul—Violin—'34
Geshicter, Cecille (Sharlip)—Piano—'36
Giacobbe, Stellario*—Viola—'35
Giangiulio, Richard—Trumpet—'64
Gibson, William—Trombone—'39
Gigliotti, Anthony—Clarinet—'47
Gilbert, Charles—English Horn—'40
Gilbert, Gama*—Violin & Chamber Music—'34
Gillam, Jeanne (Donato)—Viola—'51
Gindin, Samuel—French Horn—'68
Givens, John—Bassoon—'57
Glaze, Martha Lee—French Horn—'73
Goberman, Max*—Conducting—'41
Gobrecht, Edward—Bassoon—'50
Gold, Barbara—Piano—'74
Gold, Dale—Double Bass—'67
Goldberg, Philip*—Viola—'41
Goldovsky, Boris—Conducting—'34
Goldstein, Nathan—Violin—'47
Gomberg, Celia (Newman)—Violin—'34
Gomberg, Harold—Oboe—'35
Gomberg, Leo*—Trumpet—'40
Gomberg, Ralph—Oboe—'41
Gomberg, Robert—Violin—'35
Goode, Richard—Piano—'64
Goodman, Richard—Piano—'36
Gordon, Hershel—Violoncello—'50
Gordon, Ruth (Brassil)—Voice—'34
Gorodetzer, Harry—Violoncello—'38
Gorodetzer, Samuel—Double Bass—'47
Gottlieb, Victor*—Violoncello—'35
Gowen, Lloyd—Flute—'54
Graffman, Gary—Piano—'46
Gralnick, Isidore*—Violin—'39
Granger, Walter—Voice—'72
Gratch, Olga (Corelli)—Composition—'46
Gravagno, Emilio—Double Bass—'58
Gray, David—French Horn—'64
Gray, John—Violoncello—'35
Grebanier, Michael—Violoncello—'58
Green, Goldie (Coleman)—Voice—'50
Greenberg, Jules—Tympani & Percussion—'51
Gregori, Robert—Voice—'57
Griffin, Charles—Viola—'67
Griffing, Laura (Churchman)—Violin—'35
Griszmer, Ruth (Pfaff)—Violin—'40
Grobani, Benjamin—Voice—'35
Grooters, Robert—Voice—'40
Grossman, Arthur—Bassoon—'55
Gruenebaum, Fred—Oboe—'62
Gruhn, Esther—Violoncello—'43
Guarrera, Frank—Voice—'49
Hagge, Howard—Trumpet—'67
Halbwachs, Martha (Masséna)—Piano—'34
Hale, Leonard*—French Horn—'50
Hall, David—French Horn—'41
Hall, Helen—Violin & Accompanying—'34
Hall, Nancy (Chumachenko)—Violoncello—'66
Hamel, Doris (Eicher)—Organ—'57

Hanner, Barry—Voice—'60
Hanson, Maricarol—Composition—'46
Hanson, Suzanne (Poole)—Voice—'50
Harada, Hiroyuki—Piano—'74
Harbert, James—Trumpet—'54
Harbert, Nancy (Ellsworth)—Violin—'49
Harbold, Lynn—Tympani & Percussion—'59
Harmaala, John—Trumpet—'36
Harms, Benjamin—Tympani & Percussion—'66
Harms, William—Piano—'34
Haroutounian, William—Violin—'63
Harphman, George—Violoncello—'69
Harris, Katharine (van Hogendorf)—Voice—'42
Harris, Robert—Voice—'49
Harrop, Estelle (Cremers)—Voice—'48
Hartenberger, John—Tympani & Percussion—'66
Hartman, Robert—Clarinet—'35
Haspel, Barbara (Ciolli)—Voice—'64
Hautzig, Walter—Piano—'43
Hayes, Patsy (Walters)—Bassoon—'54
Head, Marion (Brodsky)—Violin—'36
Headman, Melvin*—Trumpet—'35
Healy, Daniel—Voice—'34
Heaton, Nancy (Simon)—Violin—'52
Heifetz, Daniel—Violin—'71
Heiligman, Ann (Saslav)—Piano—'59
Heinbaugh, Marshall—Voice—'48
Heintz, Frank—Bassoon—'67
Heller, Alexander—Bassoon—'74
Helmer, Eugene—Accompanying—'35
Hemingway, Raymond—Organ—'58
Hendl, Walter—Conducting—'41
Hennagin, John—Composition—'63
Hester, Byron—Flute—'52
Hillsman, Walter—Organ—'64
Hines, Ruth (Gardner)—Organ—'50
Hinshaw, Paul—Voice—'54
Hirsh, Norma (Barsky)—Voice—'69
Hoca, Claudia—Piano—'70
Hockstad, Paul—Flute—'47
Hodge, Dorothy (Polk)—Violin—'35
Hodge, Muriel (Sabina)—Piano & Composition—'35
Hoelscher, Ulf—Violin—'66
Hoffman, Elaine (Watts)—Tympani & Percussion—'54
Hoiby, Lee—Composition—'52
Hois, Charles—Trumpet—'50
Holdeman, Charles—Bassoon—'68
Holden, Thomas—French Horn—'46
Holesovsky, James—Violoncello—'66
Hollier, Stanley—Composition—'53
Hookins, Ardelle (Bowers)—Flute—'34
Hooper, Ann Marie (Harrison)—Voice—'59
Hooton, Cynthia (Montooth)—Violin—'61
Horle, Henriette (Wiley)—Voice—'34
Horn, William—Piano—'70
Hottman, David—Voice—'61
Hough, James—Bassoon—'70
Howatt, Patricia (Barham)—Voice—'65
Howland, Anne (Knudsen)—Voice—'48
Hreachmack, John*—Flute—'35
Hult, Joan (Lippincott)—Organ—'60
Hultgren, Donald—Voice—'41
Humeston, Edward—Violoncello—'64
Hustis, Gregory—French Horn—'72
Hyatt, Mary Sue—Voice—'73
Hyun, Hai-eun (Cha)—Violin—'64
Ibach, Isabel—Harp—'36
Ilku, Julius—Double Bass—'54
Ilvonen, Jouko—Violin—'51
Ippolito, Carmela*—Violin—'34
Irons, Diedre (Gold)—Piano—'68
Irons, Florence (Brown)—Voice—'35
Ishikawa, Michi (Tashjian)—Piano—'61
Istomin, Eugene—Piano—'45
Jacobs, Arnold—Tuba—'36
Jacobs, Evelyn—Viola—'65
Jaffe, Charles—Violin—'35
Jaimes, Judit (de Abend)—Piano—'59
Janowski, Piotr—Violin—'74
Janson, Glenn—French Horn—'61
Janssen, Roger—Trombone—'65
Jepson, Helen (Dellera)—Voice—'34
Jernigan, Melvyn—Trombone—'59
Jirak, Josephine*—Voice—'35
Joanou, Amalia (Canzoneri)—Violin—'72
Johns, Julia (Flier)—Voice—'46
Johnson, Britton—Flute—'40
Johnson, Kay—Violin—'73
Johnson, Merton—French Horn—'52
Johnson, Sune—French Horn—'34
Johnston, Mary—Voice—'45
Jonas, Linda—Flute—'67
Jones, Jennifer—Voice—'73
Joseph, Charles—Violin—'46
Judd, Patricia (Stone)—Voice—'54
Just, Linda (Montoya)—Violin—'61
Kadarauch, David—Violoncello—'68
Kahan, José—Piano—'54
Kahn, Gordon—Viola—'35
Kakei, Ryoko—Violin—'67
Kalam, Tõnu—Conducting—'73
Kang, Dong-Suk—Violin—'74
Kantarjian, Gerard—Violin—'58
Kanter, Richard—Oboe—'57
Kaplan, Sol—Piano & Composition—'38
Conducting—'39
Karayanis, Plato—Voice—'56
Kasen, Andrea (Grunberger)—Voice—'61
Kashy, Jean-Louis—Flute—'60
Kasow, Norman—Bassoon—'49
Kastle, Leonard—Composition—'50
Kaufman, Zelik*—Violin—'40
Keene, James—Violin—'61
Kelly, John—Trombone—'68
Kelly, Robert—Composition—'42
Kemper, Steven—Piano—'74
Kendall, Gary—Opera—'74
Kendrick, Virginia (Clarke)—Voice—'35
Kennedy, Alice (Mendelssohn)—French Horn—'69
Kennedy, Thomas—Violin—'63
Kent, Douglas—French Horn—'49
Kern, Peter—Flute—'62
Kessissoglu, Vivienne (Bono)—Piano—'47
Ketchum, Janet (Lawrence)—Flute—'72
Khursedji, Hilla—Piano—'72
Kilburn, Nicholas—Bassoon—'55
Kim, Dukju (Chang)—Piano—'67
Kim, Young Uck—Violin—'70
Kimball, David—Composition—'45
Kindt, Allen—Piano—'61
King, James—Clarinet—'41
King, Jasper—Voice—'58
Kishikawa, Ayako—Violin—'53
Kitt, Lorne—Clarinet—'63
Kleinman, Marlene (Malas)—Voice—'60
Klenz, William—Orchestra—'38
Klinger, Carol (Brusilow)—Flute—'64
Kodjian, Mihran—Violin—'63
Kodjian, Varoujan—Violin—'57
Koester, Robert—Trombone—'70
Koljonen, John—Clarinet—'66
Koljonen, Venda (Weber)—Flute—'72
Kombrink, Ilona—Voice—'55
Korn, Michael—Organ—'69
Koucky, Marilyn (Meyer)—Viola—'57

Krachmalnick, Jacob—Violin—'41
Kraemer, Emma Jean (Bergson)—Voice—'50
Kralik, Isabelle—Violin—'42
Krane, David—Composition—'74
Krauss, Samuel—Trumpet—'35
Krebill, Dorothy (Karayanis)—Voice—'54
Krell, John—Flute—'42
Kremer, Rudolf—Organ—'51
Kressman, Ronald—Organ—'64
Kreuger, Fritz*—Voice—'38
Kreuger, Raymond—French Horn—'74
Krewson, Helen—Voice—'68
Krinsky, Yvonne (Druian)—Piano—'34
Krisel, Karen—Harp—'70
Kuehne, Marguerite (Fischer)—Violin—'42
Kuerti, Anton—Piano—'58
Laman, Judy (Umbrico)—Harp—'56
Lambert, Robert—Trombone—'42
Lampert, Sheldon—Violin—'61
Laredo, Jaime—Violin—'59
Larson, Edna (Harkness)—Piano—'41
La Salandra, John—Bassoon—'63
Lateiner, Isidor—Violin—'47
Lateiner, Jacob—Piano—'49
Laughton, Stuart—Trumpet—'74
Lavrans, Elayne (Chanslor)—Composition—'38
Lawrence, Mark—Trombone—'72
Lee, Allison—Piano—'65
Lee, Elaine (Richey)—Violin—'58
Lee, Kyung Sook (Koljonen)—Piano—'67
Lehnhoff, Sheppard—Viola—'35
Leich, Roland—Composition—'34
Leider, Susan—Voice—'64
Leon, Sonia (Klein)—Voice—'49
Leonard, Ronald—Violoncello—'55
Leone, Frank—Composition—'63
Lerch, Louise*—Voice—'35
Leshem, Gilda (Sadoff)—Voice—'50
Lesser, Richard—Clarinet—'59
Lester, Leon—Clarinet—'34
Lettvin, Theodore—Piano—'49
Levin, Michele (Katz)—Piano—'63
Composition—'65
Levin, Sylvan—Piano, Accompanying & Conducting—'34
Levine, David—Piano—'73
Levine, Joseph—Piano—'35
Conducting—'37
Levy, Amnon—Violin—'55
Lewis, Eleanor—Voice—'35
Lewis, Orville—Composition—'63
Lewis, Rebecca (Wagner)—Harp—'38
Lewis, Sarah*—Accompanying—'34
Lifschey, Marc—Oboe—'48
Light, Jay—Oboe—'63
Lilly, Margaret (Richards)—Voice—'42
Lima, Beatriz—Piano—'63
Lipkin, Eleanor (Schwartz)—Piano—'51
Lipkin, Seymour—Piano—'36
Lloyd, David—Voice—'43
Logsdon, Gary—Viola—'69
London, James—French Horn—'58
Loomis, James—Voice—'51
Lottridge, Richard—Bassoon—'55
Love, Esther (Polvogt)—Piano—'35
Low, Roger—Violoncello—'74
Lowell, Eugene—Voice—'36
Luby, Richard—Violin—'67
Luca, Sergiu—Violin—'67
Luck, Andrew*—Bassoon—'35
Lurie, Mitchell—Clarinet—'42
Luskin, Leo—Accompanying—'41
Luvisi, Lee—Piano—'57
Mabry, Raymond—Organ—'62
MacCartney, Barbara (Duval)—Voice—'45
MacFarland, Elsie (Jansen)—Voice—'38
Maciejewicz, Walter*—Bassoon—'42
Mack, John—Oboe—'51
MacKinnon, Peter—Flute—'66
Mahler, Albert*—Voice—'34
Mainzer, Joan—Harp—'53
Majeske, Daniel—Violin—'50
Majewski, Virginia—Viola—'36
Maki, Lela (Vauclain)*—Composition—'40
Malan, Roy—Violin—'68
Mandelbaum, Gayna—Violin—'74
Mann, Alfred—Composition—'42
Mapes, Gordon—Composition—'35
Marcus, Robert—Violoncello—'68
Maresh, Ferdinand—Double Bass—'40
Mariano, Joseph—Flute—'35
Markey, George—Organ—'49
Marks, Edward—Clarinet—'62
Markusson, Sigurdur—Bassoon—'58
Martin, Robert—Violoncello—'62
Marzyck, Mary (Papesch)—Piano—'35
Mason, Barrie (Unrath)—Composition—'46
Masters, Mary (Mylecraine)—Harp—'49
Mather, Diane—Violoncello—'63
Matison, Lily (Mahler)—Violin—'34
Maurer, James—Violin—'64
Mayes, Samuel—Violoncello—'37
Mayhew, Mary Jane (Barton)—Harp—'63
McCall, Donald—Violoncello—'56
McCarty, Evelyn—Oboe—'58
McConnell, Daniel—Voice—'73
McCormick, William—Clarinet—'39
McCoy, Edwin—Trumpet—'64
McCurdy, Alexander, Jr.—Organ—'34
McDonald, Donald—Organ—'50
McElroy, John—Trumpet—'72
McGinnis, Robert—Clarinet—'35
Meckler, Ruth (Laredo)—Piano—'59
Mecoli, Guido—Clarinet—'53
Meiskey, Elsa*—Voice—'34
Melby, John—Trombone—'64
Melick, John—Trombone—'51
Mellinger, Eleanor (Sattler)—Harp—'43
Mellman, Leah (Horen)—Piano—'62
Menotti, Gian-Carlo—Composition—'34
Meredith, Eleanor (Judson)—Composition—'35
Meyer, Charlton—Piano—'51
Meyer, Felix*—Clarinet & Conducting—'35
Meyer, Hubert—Tuba—'57
Michaelian, Patricia—Piano—'70
Michaels, Geoffrey—Violin—'65
Michalak, Tomasz—Violin—'66
Miller, Adrienne—Violin—'65
Miller, C. Justin—Bassoon—'73
Miller, Dean—Flute—'63
Miller, Frank—Violoncello—'34
Miller, Kari—Piano—'73
Miller, Mary Ann (Valaitas)—Voice—'65
Miller, Nolan—French Horn—'65
Miller, Sandra—Flute—'71
Mills, Harlow—Composition—'34
Milofsky, Bernard*—Viola—'40
Minsker, John—Oboe—'35
Mitchel, Eleanor (Roberts)—Flute—'42
Mitchell, Ercelle (Lindsay)—Piano—'35
Mitchell, Howard—Violoncello—'35
Mittleman, Norman—Voice—'58
Moffitt, John—Composition—'35
Moffo, Anna—Voice—'54
Mogill, Leonard—Viola—'36
Mollenhauer, Jude (Webster)—Harp—'62
Monasevitch, Joan—Voice—'65
Mong, Leslie (Eitzen)—Voice—'45
Monohan, Thomas—Double Bass—'59
Montal, André—Voice—'62
Montanaro, Donald—Clarinet—'54
Moore, Evans—Tuba—'60
Moore, Robert—Trombone—'62
Moreno, Kathleen—Harp—'73

Morey, George—Flute—'38
Morgan, Michael—Double Bass—'70
Morgenstern, Marvin—Violin—'50
Morris, Susan (Hedling)—Flute—'62
Morse, Hilda—Voice—'40
Morseman, Florence—Accompanying—'35
Moss, Phyllis (Graetz)—Piano—'41
Mostovoy, Laurie (Sonsino)—Voice—'68
Muehlmann, Richard—Double Bass—'64
Mueller, Marilyn (Honsinger)—Harp—'55
Munafo, Frank—Opera—1974
Murdock, Victoria—Harp—'34
Nanney, Herbert—Organ—'47
Nazarevitch, Zenia*—Piano & Composition—'35
Nelson, Allison (Beauchat)—Piano—'49
Nero, Joseph—Percussion—'74
Ness, Earl—Organ—'53
Nestler, Mary (Reilly)—Voice—'73
Nevison, Howard—Voice—'65
Newkirk, Robert—Violoncello—'61
Nies, Craig—Piano—'74
Ninomiya, Miwako (Watanabe)—Violin—'63
Ninomiya, Yumi (Scott)—Violin—'67
Noonan, Alice—Composition—'35
Norris, Mary (Tipton)—Piano—'39
Norton, Nannette (Kramer)—Harp—'54
Nudo, Angelo (Eto)—Violin—'56
O'Gorman, Edward*—Conducting & Composition—'38
Music Criticism—'39
Olarte, Elvira—Percussion—'73
Olefsky, Paul—Violoncello—'47
Olsen, Cheston—Double Bass—'53
Oostenbrug, Lloyd*—Voice—'52
Opava, Emil—Flute—'34
Orkis, Lambert—Piano—'65
Ortiz, Cristina—Piano—'71
Osadchuk, Roman—Voice—'68
Ostlund, Arnold—Organ—'67
Ovcharov, Sol—Violin—'46
Oxner, Diane (Macdonald)—Voice—'54
Page, Carol—Voice—'73
Page, Jane (Markey)—Voice—'49
Paget, Ethel (Olsen)—Piano—'35
Painter, Temple—Organ—'56
Pallesen, Nancy (Dalley)—Flute—'58
Park, Mi-Young—Violin—'71
Parker, Louise—Voice—'50
Parlante, Carmen—Trumpet—'38
Parr, Patricia (Grebanier)—Piano—'56
Parrott, Wesley—Organ—'74
Pastor, Freda (Berkowitz)—Piano & Accompanying—'34
Patota, Anthony—Percussion—'70
Patrick, Robert—Flute—'58
Patton, Mary Alice (Plummer)—Voice—'56
Peck, Donald—Flute—'51
Peck, Marcia—Violoncello—'68
Peckham, Irene (Veley)—Piano—'42
Pecmanova, Sona (Jelinkova)—Violin—'48
Pekinel, Güher—Piano—'74
Pekinel, Süher—Piano—'74
Penzarella, Vincent—Trumpet—'58
Pepin, Clermont—Composition—'44
Pepper, George*—Violin—'34
Pepper, Jack—Violin—'35
Pepper, Joseph—Violin—'49
Perkins, Thomas—Voice—'43
Perry, Janet—Voice—'67
Persichetti, Vincent—Conducting—'39
Peterson, Jon—Oboe—'67
Petina, Irra (Bussey)—Voice—'35
Phibbs, Milton—French Horn—'71
Phillips, Edna (Rosenbaum)—Harp—'34
Pickens, Jane (Langley)—Voice—'35
Pierson, Herbert—French Horn—'38
Pintavalle, John—Violin—'51
Pintavalle, Marie (Tracy)—Violin—'59
Pironti, Patricia—Violin—'72
Podder, Leopold—Trumpet—'34
Polisi, William—Bassoon—'35
Polk, Eloise (Spivy)—Piano—'53
Polnarioff, Kurt*—Violin—'38
Porotsky, Richard—Clarinet—'56
Portney, Arlene (Sandler)—Piano—'65
Portnoi, Henry—Double Bass—'40
Portnoy, Bernard—Clarinet—'47
Posell, Jacques—Double Bass—'35
Poska, Judith—Violin—'35
Prevot, Lynn—Voice—'73
Pridonoff, Eugene—Piano—'65
Pulis, Gordon—Trombone—'41
Purvis, Richard—Organ—'40
Putlitz, Lois*—Violin—'35
Putnam, Janet (Soyer)—Harp—'43
Pyle, Ella*—Composition—'35
Querze, Raoul—Clarinet—'56
Quesada, Teresa (de Menacho)—Piano—'55
Rabinovitsj, Max—Violin—'59
Rachlin, Ezra—Piano & Conducting—'37
Raim, Cynthia—Piano—'74
Ramey, Eugene—Voice—'35
Ramsay, Samuel—French Horn—'55
Rappaport, Jack—Violin—'74
Ratteree, Jack—Clarinet—'58
Raymond, Louisa—Composition—'50
Rea, Gary—Piano—'71
Reatha, Reva (Jackson)—Harp—'34
Redick, Janice—Opera—'74
Regan, Rodney—Oboe—'73
Reinert, Clarence*—Voice—'35
Reinhardt, Donald—Trombone—'43
Reisenberg, Nadia—Piano—'35
Rentschler, Sally—Flute—'58
Resnikoff, Vera—Piano—'35
Voice—'38
Rettew, James*—Clarinet—'42
Reuben, Ronald—Clarinet—'55
Rex, Christopher—Violoncello—'72
Reynolds, Veda—Violin—'42
Rezits, Joseph—Piano—'48
Rhodes, Cherry (von Rosenvinge)—Organ—'64
Rice, Heide—Piano—'72
Richman, James—Conducting—'73
Ridley, Charlotte (Watkins)—Voice—'36
Rigg, Jonathan—Voice—'65
Ritter, John—Piano—'58
Rittich, Eugene—French Horn—'51
Roan, Eugene—Organ—'54
Robertson, Muriel (Sobolewska)—Voice—'41
Robinault, Jean-Marie*—Piano—'34
Robinor, Jennie—Chamber Music—'34
Robinson, Berenice (Morris)—Composition—'35
Robinson, Paul—Organ—'34
Robinson, Reba (Cannon)—Harp—'42
Robofsky, Abrasha—Voice—'35
Rochberg, George—Composition—'48
Roens, Burt—Trumpet—'44
Rogers, Alvin—Violin—'53
Rolandi, Gianna—Voice—'74
Rose, Leonard—Violoncello—'38
Rosen, Jerome—Violin—'59
Rosenberg, Sidney—Bassoon—'48
Rosenblatt, Louis—Oboe—'51
Rosenfield, Joyce—Harp—'57
Ross, Dianne (Crafts)—Voice—'68
Rota, Nino—Composition—'35
Rothfuss, Guy—Voice—'68
Rothman, Lucille (Felsenthal)—Piano—'50
Ruga, Zeda (Suzuki)—Piano—'63
Ruggieri, Frank—Bassoon & Contrabassoon—'35
Ruggiero, Matthew—Bassoon—'57

Russell, Constance (Rachlin)—Piano—'38

Russo, John—Clarinet—'67

Ryan, Francis—Trombone—'69

Safstrom, Harry—Double Bass—'40

Sagarman, Daniel—Bassoon—'49

Saidenberg, Theodore—Piano & Accompanying—'35

Salemno, Louis—Conducting—'73

Sampson, David—Trumpet—'73

Samuel, Jay—Bassoon—'63

Sanbrotti, Daniel—Percussion—'70

Sandbank, Jeanne (Marvin)—Violin—'52

Sanders, Irvin—Trumpet—'71

Santucci, William—Bassoon & Contrabassoon—'35

Sârbu, Eugen—Violin—'73

Satterfield, Deaune—Harp—'58

Satterfield, Jack*—Trombone—'43

Saunders, Pauline (Dary)—Trumpet—'53

Savitt, Jan*—Violin & Conducting—'35

Savran, Jeannette (Sunshine)—Piano—'36

Sayre, Gordon—Opera—'41

Sayre, Robert—Violoncello—'48

Schaefer, Winifred (Mayes)—Cello—'42

Schapiro, Ana (Berschadsky)—Piano—'64

Schenkman, Peter—Violoncello—'59

Scherer, Martha (Alfee)—Oboe—'47

Scheurer, Rolf—Composition—'44

Schlecker, Richard—Double Bass—'67

Schmachtenberg, Emil—Clarinet—'35

Schmidt, Ingeborg—Piano—'72

Schmidt, Jack—Oboe—'58

Schneck, Edwin—Percussion—'66

Schreiber, Eleanor—Piano—'56

Schub, André-Michel—Piano—'73

Schumacker, Margaret (Scott)—Harp—'56

Schupak, Charles—Trombone—'66

Schwartz, David—Viola—'37

Scott, Roger—Double Bass—'41

Scutt, Kenneth—Flute—'50

Sear, Walter—Tuba—'51

Searcy, Roberts—Organ—'59

Seder, Jules—Bassoon—'37

Seder, Theodore—French Horn—'35

Seiver, Rebecca—Violoncello—'72

Serebrier, José—Composition—'58

Serkin, Judith—Violoncello—'73

Serkin, Peter—Piano—'64

Serr, Harriet (Sterenthal)—Piano—'51

Serratos, Enrico*—Violin—'54

Sewell, Frederick—Violin—'54

Shaffer, Elaine (Kurtz)*—Flute—'47

Shaffer, Pamela—Violin—'65

Shaffer, Sherwood—Composition—'60

Shahan, Michael—Double Bass—'62

Shamlian, John—Bassoon—'43

Shankle, Jennings—Trombone—'57

Shanman, Jay—Trombone—'63

Shapiro, Eudice (Kast)—Violin—'35

Sharlip, Benjamin*—Chamber Music—'34

Sharoff, Sanford—Bassoon—'41

Sharon, Linda (Cerone)—Violin—'60

Sharp, Sidney—Violin—'43

Shay, Michaelene—Harp—'72

Shaykin, Joan (Emtage)—Violoncello—'55

Shearer, Nancy—Organ—'72

Shechtman, Lillian (Frank)—Voice—'48

Shefeluk, Marie (Lloyd)—Violin—'46

Sheil, Martha—Voice—'73

Sheridan, Frances (Haut)—Voice—'35

Shifrin, David—Clarinet—'71

Shill, Richard—Trombone—'41

Shirvan, Harriet (Kass)—Piano—'53

Shoaf, Jane (Forstner)—Voice—'38

Shoop, Betty (Seibert)—Viola—'48

Shub, Louis—Accompanying—'40

Shulik, Morris—Violin—'42

Shumsky, Oscar—Violin—'36

Shure, Paul—Violin—'43

Siegl, Henry—Violin—'35

Siemens, Reynold—Violoncello—'56

Signor, Warren—Viola—'46

Signorelli, Anthony—Clarinet—'74

Silfies, George—Clarinet—'48

Simmons, Calvin—Conducting—'73

Simms, John—Piano—'43

Simon, Abbey—Piano—'39

Simonelli, John—French Horn—'59

Sinatra, Frank—Tympani and Percussion—'36

Singer, Bronja (Foster)—Piano—'38

Singer, David—Clarinet—'71

Singer, Irene (Opava)—Voice—'36

Sitjar, Felix—Violin—'49

Sitjar, Josephine*—Voice—'46

Skolovsky, Zadel—Piano & Conducting—'37

Skowlund, Carl—Trombone—'50

Skowroneck, Felix—Flute—'56

Smart, Robert—Organ—'52

Smith, Barron—Organ—'47

Smith, Henry Charles—Trombone—'55

Smith, Janet—Voice—'57

Smith, Joseph—Clarinet—'67

Smith, Lloyd—Violoncello—'65

Smith, Muriel—Voice—'46

Snyder, Clarence—Organ—'42

Snyder, Noel—Violoncello—'61 Chamber Music—'62

Sokoloff, Laurie (Orner)—Flute—'66

Sokoloff, Vladimir—Accompanying—'36

Somer, Hilde (Zurkow)—Piano—'41

Sorel, Claudette—Piano—'53

Sorianello, Francesco—Voice—'59

Sorlein, Barbara (de Pasquale)—Violin—'55

Sowiak, Oksana—Voice—'61

Spicer, David—Organ—'69

Spitzer, Jean (Glasser)—Violin—'36

Stabile, Mary Ann (Cooper)—Voice—'58

Stairs, Michael—Organ—'71

Stanchik, Vivian (Wagner)—Voice—'56

Standley, Gene—French Horn—'74

Stanford, Carolyn (Fortson)—Voice—'58

Staples, Alan—Violin—'49

Stark, Ethel—Violin—'34

Starr, Susan (Arrow)—Piano—'61

Stasis, Patricia—Voice—'71

Statter, Arthur—Trumpet—'35

Steelman, Ronald—Double Bass—'51

Steiner, Diana (Dickstein)—Violin—'49

Steiner, Frances (Tarlow)—Violoncello—'56

Steinhardt, Arnold—Violin—'59

Steinruck, Mark—Trombone—'70

Stenborg, Rodney—Voice—'62

Stephens, David—Conducting—Tympani and Percussion—'40

Stephenson, Loran—Violoncello—'69

Stephenson, Mark—Double Bass—'71

Stepper, Martin—Composition—'73

Stern, Lucie*—Piano—'35

Stewart, Robert—Oboe—'66

Stewart, Willie (Setseck)—Voice—'41

Stimpson, George—French Horn—'70

Stolin, Sonia—Voice—'50

Stone, Katherine (Vaddé)—Voice—'68

Storch, Laila (Friedman)—Oboe—'45

Sturman, Mitchell—Clarinet—'73

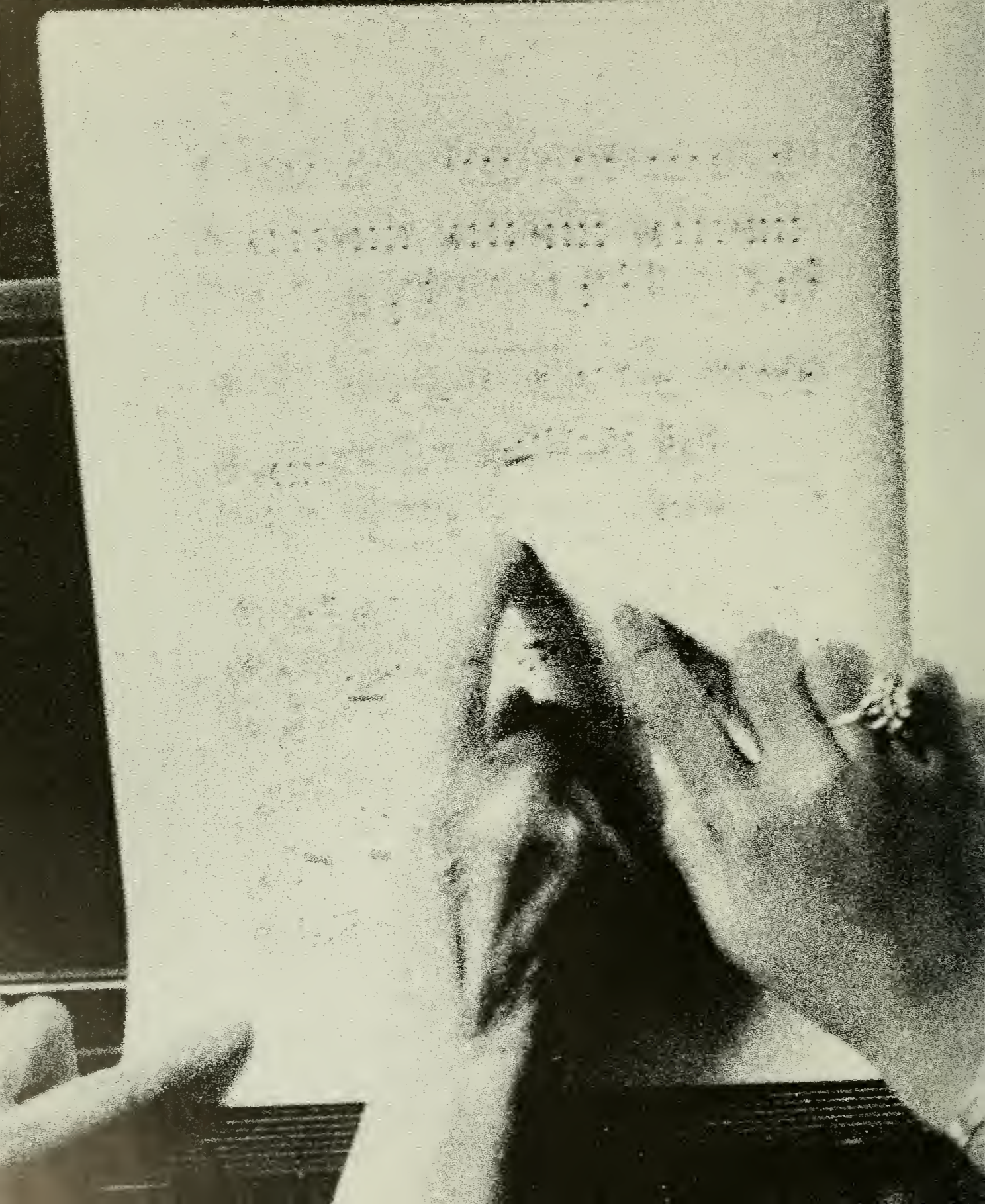
Stutch, Nathan—Violoncello—'41

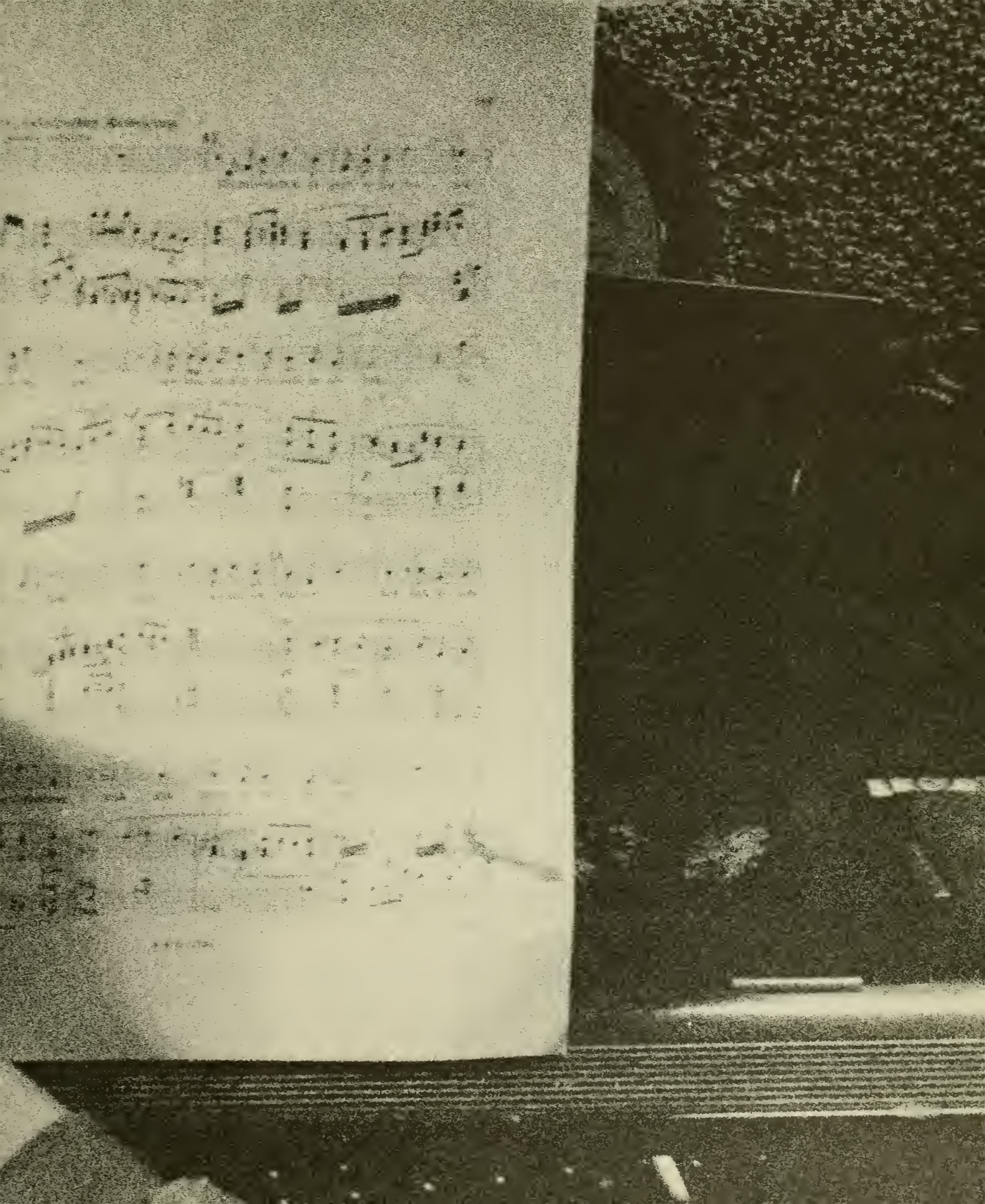
Sugitani, Takaoki—Violin—'62

Sullivan, Richard—Trombone—'51

Sunkett, Mark—Percussion—'70
Sutter, Marjorie (Jacobius)—Harp—'46
Suzuki, Hidetaro—Violin—'63
Sveinbjornsson, Einar—Violin—'59
Swan, Marilyn—Piano—'73
Sweeney, Gordon—Trombone—'59
Symons, Charlotte (Hoierman)—Voice—'35
Tait, Catherine—Violin—'74
Takeuti, Kiyoko—Piano—'71
Tamburini, James—Trumpet—'40
Tarlow, Lawrence—Tuba—'74
Teague, William—Organ—'48
Temianka, Henri—Violin & Conducting—'35
Terry, Kenton—Flute—'34
Thibault, Conrad—Voice—'34
Thompson, Patti-Jean (Buechner)—Voice—'60
Thorne, Barbara (Stevenson)—Voice—'38
Thorstenberg, Laurence—Oboe—'51
Thurmond, James—French Horn—'35
Tiff, Michele—Piano—'74
Tipton, Albert—Flute—'39
Tomasone, Adeline—Flute—'74
Torello, Carl—Double Bass—'35
Tornga, Joanne (Hutchinson)—Voice—'49
Townsend, Richard—Flute—'35
Treash, Leonard—Voice—'36
Tree, Michael—Violin—'55
Trembly, Sally—Viola—'54
Trepel, Shirley—Violoncello—'45
Trifan, Marioara—Piano—'65
Trobaugh, Lee (Steelman)—Flute—'49
Troxell, Barbara—Voice—'42
Tsumura, Mari (Botnick)—Violin—'71
Tuma, Elizabeth—Violoncello—'71
Tung, Shao-Ling—Violin—'54
Tung, Shao-Yuan—Violoncello—'54
Turk, Gordon—Organ—'71
Turkiewicz, Witold—Piano—'49
Tursi, Francis—Viola—'42
Composition—'46
Tuttle, John—Organ—'69
Tuttle, Karen—Viola—'48
Tyre, Jane (Batchelder)—Double Bass—'42
Tyre, Marjorie (Sykes)—Harp—'36
Ujcich, Randolph—Double Bass—'68
Umbrico, Joseph—Trumpet—'57
Usui, Mikiko—Piano—'69
Vail, James—Organ—'51
Valente, Benita (Checchia)—Voice—'60
Valley, Patricia (Holdeman)—Flute—'68
Van den Berg, William—Conducting—'35
van Lidth de Jeude, Philip—Voice—'74
Van Sickle, Rodney—Double Bass—'57
Vassar, Walter—Voice—'34
Vauclain, Constant—Composition—'39
Veach, Penelope—Violin—'65
Viglione, Gina (Penzarella)—Voice—'57
Villa, Carlos—Violin—'58
Villareal, Sylvia (Bryson)—Voice—'72
Visca, Claudia—Voice—'73
Vischoric, Joanne—Voice—'70
Vogelgesang, Frederick—Violin—'39
Volé, Gaby—Double Bass—'71
Vyner, Louis—Viola & Conducting—'34
Wada, Kaiko (Hori)—Violin—'67
Wagner, Lawrence—Clarinet—'59
Wainwright, Lynne (Palmer)—Harp—'40
Walker, George—Piano & Composition—'45
Walker, Louise—Violin—'35
Wallace, Trudy (San Filippo)—Voice—'63
Walstrum, Theodore—Piano & Accompanying—'34
Wang, I-Fu—Violin—'74
Ward, Tim—Bassoon—'73
Watkins, Herman*—French Horn—'36
Watlington, Helen—Voice—'35
Watson, Julia (Janson)—Violin—'61
Watzinger, Wolfgang—Piano—'74
Wauchope, Arthur—Trombone—'66
Weaver, John—Organ—'59
Weber, David—Oboe—'70
Webster, William—Oboe—'62
Weeks, Larry—Trumpet—'71
Weimer, Patricia—Violoncello—'72
Weinrich, Carl—Organ—'34
Weinstein, Stanley—Clarinet—'66
Weisgall, Hugo—Conducting—'37
Composition—'39
Wenk, Nancy—Clarinet—'64
Werle, Frederick—Composition—'39
Wertsch, Nancy (Dolph)—Voice—'67
West, John—Voice—'62
Westmoreland, Elizabeth (Briggs)—Accompanying—'34
Wetherill, David—French Horn—'74
Whitehead, Henry*—French Horn—'35
Whitehead, William—Organ—'62
Whitenack, Irven*—Double Bass—'35
Conducting—'39
Wiener, Frances (Shorr)—Violin—'35
Wightman, Florence—Harp—'35
Wilkins, Carla (Forrest)—Voice—'68
Williams, Diane—Harp—'55
Williams, Donald—Percussion—'70
Williams, Florence (Seder)—Violoncello—'35
Williamson, Bernard, Jr.*
Organ—'40
Willis, Andrew—Piano—'72
Willoughby, Susan—Bassoon—'61
Wilson, Alex—Trumpet—'49
Wilson, Harvey—Trombone—'38
Windt, Paul—Violin—'70
Winkler, Anton—Flute—'42
Winsor, Curtin—Composition & Music Criticism—-42
Winstead, William—Bassoon—'64
Winterbottom, Susan—Viola—'68
Winters, June (Peretti)—Voice—'38
Wippler, Harold—Violin—'47
Wiseman, John—Voice—'63
Witmer, Larry—Trombone—'74
Woerner, Gerald—Trombone—'34
Wohl, Milton*—Violin—'40
Wohlwender, Thomas—Trumpet—'55
Wolcott, Vernon—Organ—'54
Wolf, Andrew—Piano—'66
Wolfgang, Bonnie (Pridonoff)—Bassoon—'67
Wolfgang, Randall—Oboe—'72
Woltman, Martin—Oboe—'70
Woodhams, Richard—Oboe—'68
Woodhams, Thomas—Bassoon—'65
Woodside, Robert—Organ—'52
Woodward, Ann—Viola—'65
Workman, William—Voice—'65
Worman, William—Organ—'47
Woron, Caroline (Levine)—Viola—'62
Worrilow, Helen (Campbell)—Voice—'41
Wortreich, Herbert—Viola—'42
Wright, Harold—Clarinet—'50
Wright, William—Clarinet—'51
Wustner, Marga*—Piano & Accompanying—'34
Wyatt, Charles—Flute—'66
Wyre, Ross—Tuba—'34
Yeats, William—Voice—'60
Yockey, Elyse (Ilku)—Harp—'52
Young, Bobby Ann—Voice—'64
Zaninelli, Luigi—Composition—'55
Zaremba, Sylvia—Piano—'47
Zarzeczna, Marion—Piano—'54
Zawisza, Leon—Violin—'36
Zazofsky, George—Violin—'41
Zegler, Manuel—Bassoon—'40
Zelig, Tibor—Violin—'43
Zimmerman, Oscar—Double Bass—'34
Zupnick, Marilyn—Oboe—'72

** Deceased ( ) Married Name*





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